\$5.95 (U.S.). \$6.95 (CAN.), £4.95 (U.K.), Y2.500 (JAPAN)

THE INTERNATIONAL NEWSWEEKLY OF MUSIC. VIDEO AND HOME ENTERTAINMENT,

II S. Latino Sales Set Record

After posting a sharp decline in

1997, the U.S. Latino music industry

soared into uncharted territory last

year as sales of Spanish-language

product hit a record 15.9 million units.

previous year was tabulated by

The 21% spike in sales in 1998 from the 13.2 million pieces sold the

BY JOHN LANNERT

A Mixed Picture For Global Music Biz In '98 Int'l Retailers Take Stock U.S. Music Industry Marks Strong Rebound In Yr. BY TOM FERGUSON

LONDON-It may have been happy holidays for U.S. music merchants (Billboard, Jan. 9), but Christmas 1998 found major retailers in other key international markets content to have simply avoided a predicted seacoral culos dispetor

One black spot was Japan, the vorld's second-largest music market. Label sources there say that while sales in the first three weeks of December were on a par with those in the same period of 1997, they fell

(Continued on page 82)



Brooke Goes 'Live' On Own Label Bad Oog

BY MICHAEL PAOLETTA NEW YORK-With the Feb. 16

retail release of the self-produced "Jonatha Brooke Live," Brooke joins such sisters-insong as Jane Siberry and Wendy & Lisa in having departed a major record company to helm her own label.

(Continued on page 89)

BY ED CHRISTMAN profit center. In fact, one of the main NEW YORK-The U.S. music busi-

Nettwerk, EMI In Joint Venture

New U.S. Mktg. Company Is Part Of Pact

ness has just concluded one of its strongest years since an industry slump began in the mid-'90s, with 1998 album sales jumping 9.1% to 711 million units as compared with

651 & million unite

rung up in 1997, according to SoundScan. Total sales in 1998, however, were up only 4.4% to 821.3 million, due to an 18% drop

in singles sales, to 110.4 million. While singles sales have suffered a dramatic decline, label executives say that they are not worried hecause they do not consider singles a

BY MELINDA NEWMAN

ords has inked a

five-year pact with

EMI Recorded

Music North

America that calk

LOS ANGELES-In a multifaceted

deal, Vancouver-based Nettwerk Rec-

for the extension of its distribution

deal with EMI Music Carada and the

formation of a marketing joint ven-

INSIDE THIS WI

ture called Nettwerk America.

reason singles sales are down is because more labels have not been making radio hits available commercially in the singles configuration, in an attempt to spur greater album sales. Retailers. however, bemoan

the singles market because they enjoy high margins on the configuration. The 9.1% increase builds on the

the downsizing of

6.7% gain chalked up between 1997 and 1996 and eclipses the 0.5% increase posted between 1996 and 1995 and the 0.3% increase posted be-(Continued on page 82)

Additionally, EMI's worldwide

North America.

"Nettwerk

America is not a

label in that we're

not signing acts-

(Continued on page 79)

affiliates will distribute future Nett-

werk Canada releases outside of

all reportoire will come from the

existing Nettwerk and EMI ros-

ters," says Nettwerk Productions

NETTWERK

SoundSean, which compiled the figures from Dec. 29, 1997, to Jan. 3, 1999, for its 1998 Latin distributor market-share report. The third edition of SoundScan's (Continued on page 85)

Diverse Grammy Noms Encourage Retailers, Labels

BY MELINDA NEWMAN

LOS ANGELES-Boasting the most diverse slate of acts in the new-artist category in its 41year history, the 1999 edition



of the Grammys has already struck a responsive chord with retailers, who are expecting benefits for all

"What this shows is that peo-

ple are listening to a broad spectrum of music today-they aren't locking themselves in. And the artists that are most successful are crossing over into (Continued on page 80)

E-Commerce Toos U.S. Biz's '99 Legislative Agenda ... P6





GLØBAL MUSIC PULSE **Brit Act Delirious Strikes** Licensing Deal In States

the timety new album leaturing "EVERY MORNING"

IN STORES JANUARY 12

MANAGEMENT: CHIP GRIGLEY















GRAMMY AWARD NOMINATIONS:

.. BEST RAP PERFORMANCE BY DUO OR GROUP ..

JUST RELEASED THE 2ND TRACK + VIDEO

"Body Movin'" THE FOLLOW-UP TO THE GLOBAL HIT "Intergalactic"

ROLLING STONE-

CRITICS POLL / READERS POLL -**Artist Of The Year**

READERS POLL -

Album Of The Year

"Hello Nasty packs enough sampling thrills and three-way word-spill to keep you dizzy until 2001. Nasty is a careerdefining record."

SPIN-

Band Of The Year

"The Beasties turn everything they touch into cool."

THE NEW YORK TIMES-

"The Beastie Boys have developed something much better than flavor: taste.

Flavor fades but taste is a lifetime trait."

THE LOS ANGELES TIMES-"There's an endearing honesty and lack of guile along with sheer entertainment value. It's hard not to get swept up in the momentum of the slamming tracks and fiery raps."

ALTERNATIVE PRESS-

"Aces: A hands down classic."

NME-

"Never have they been cleverer, funnier, more radical or more thrilling. Earth couldn't ask for a better ambassador."

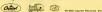
Q MAGAZINE-

"The Beastie Boys are an object lesson in how pop groups should grow up, proving that you can start to care about Tibet and develop a reasonable attitude to women without losing your artistic edge."





Produced by Beastle Boys and Mario Caldato, Jr.





UIA-FEDERATION OF NEW YORK

The Entertainment, Media & Communications Division cordially invites you to honor

Howard Stringer

Chairman and Chief Executive Officer Sony Corporation of America



The Steven J. Ross Humanitarian Award Dinner



Tuesday, May 11, 1999 + 6:30 p.m. + The Waldorf-Astoria

For Advance Reservations and Information on the Tribute Journal, Please Call Ron Brien, 212,836,1126.

Billboard

Gene a CALL TRANSPAR WHITE

THE TRANSPAR CONTROLLED TO THE TRANSPAR CONTROL

of Traiman, Haids Wildeson matchinal Editor in Chefr. ADAM, WHITE matchinal Deputy Editor. Thom Duffy matchinal Music Editor: Dominic Prisis matchinal Associate Editor. Mark Science main Bureau Cheff Wildings Spohr an Bureau Cheff Wildings Spohr an Bureau Cheff Wildings Spohr and Bureau Cheff Store McClare tributing Editor. Paul Sestion

Combinating Dates Paul Scioles

MONTES RESEARCH
Proteins of Johns (SGOP) MANY IELDER
Research. Child Petrichulung
Charles (SGOP) MANY IELDER
Research. Child Petrichulung
Charles Massacch. Anthrop Control (Scientifere Petrichulung
Charles Massacch. Anthrop Control) Scientifere Proceedings (Scientifere Scientifere)
Anthrop Control (Scientifere)
Anthrop Control
Anthrop Control
Anthrop Control
Anthrop
A

Varth Curteled LLA.

SALES J. S. SALES J. SALES J. S. SALES J. SALES J. SALES J. S. SALES J. S. SALES J. S. SALES J. S. SALES

Olrectionies off Servers
Associate Polisideselntemationals GEME SMITH
LAX Causes Cristian in Reconster 44.177.323.6686
LAX Causes Cristian in Reconster 44.177.323.6686
LAX Causes Cristian in Reconster 44.177.323.6686
LAX Causes Cristian in Reconstruction in Recons

Jamalac/Aaribbeam Bethy Ward Reid, Phone/Fax 95 MARKETING Associate Publisher-HOWARD APPELBAUM Premelbon Drockinston: Any Nellor Premelbon Cookinston: Any Nellor Assistant Marketing Manager: Cony Krosengold Special Events Directon: Michelle Jacquelo Ougley Special Event Coordinates: Phylio Domo pecual Events Coordinates: Phylis Derito icculation Director: JEANNE JAMIN uropean Circulation Managers. Tim Freeman roup Sales Manager: Kutis Ducheme icculation Psenedion Manager: Los Donobius icculation Sales Manager Michael Sisto icculation Sales Manager Michael Sisto icculation Sales Manager.

PRODUCTION

Free Committee Committee

Sitboard Bulletin: Michael Amicone (Managing Editor), Carolyn Horwitz (Associate Ed.), Mark Solomons (International Ed.), Doug Resce (New Media Ed.) poard Online: Julia Taraska (News Editor), David Wertheimer (Web Site laner), Sam D. Bell (Sales Manager), Rachel Vition (Product Manager)

ADMINISTRATION
 Distribution Director: Edward Skiba
 Balleg: Snaprits Westace
 Credit: Snawn Nortor
 Assistant to the Publisher: Sylvas Skiba

PRESIDENT & PUBLISHER: HOWARD LANDER BUILDOARD DESCES

Washington, D.C. 733 15th St. N.W. Wesh , D.C. 20005 202-783-3282 fax 202-737-3833 Nashville 49 Music Square W. Nashville, TH 37203 615-321-4290 fax 615-320-0454 3rd Floor 10th Floor No. 1032 23 Ridgmount 51. Lendon WCLE 74H 44-171-323-686 Helikawacho 1-chome. Chyoda Nv. 18vyo 102, Jeon Nv. 44-171-323-2314/2316 3-3262-7246 tts 3-3262-7247

o Subscribe call USA: 800-745-8922, Europe. +44 (0) 1858435326 ternational: 614-382-3322

■ BILLBOARD DNLINE: http://www.billboard.com 212-536-1402, spekii/billboard.com

PRESIDENT: HOWARD LANDER Senior VP/General Coursel: Georgins Challis Vice Presidents: Invin Komfeld, Karen Oerbey, Adam White: Billboard Music Group
Disease of Strategic Development: Ken Schlager
Business Manager: Josefun Sommer

Chrysalis Music Teams Up With CAA says Leeds Levy, president of Chrysalis rial even if it is part of an administration NEW YORK-Chrysalis Music, the 30-Music. Both companies are based in Los

vear-old independent global publisher, has finalized an arrangement with powerhous talent firm Creative Artists Agency (CAA) that allows it to take on co-nublishing or administration deals where available from CAA's stable of songwriters (Billboard-Pulletin Ion 5)

Heralded as the first long-range association between a major music publisher and talent agency, the Chrysalis/CAA ties are likely to soon realize three or four deals that are now in "various stages of finalization,

FC Plans Action

Over Copyright

Exemptions In U.S.

This story was prepared by Jeff

Clark-Meads in London, Ken Stewart

in Dublin, and Bill Holland in Wash-

A spokesman for the U.S. trade rep-

resentative (USTR) in Washington.

D.C. confirmed Jan 6 that the Euro-

nean Commission (EC) has notified the USTR that it intends to file a trade

complaint alleging that non-American composers and songwriters will suffer

buge losses in licensing income due to a new U.S. law that gives "homestyle" music licensing exemptions to many restaurants, taverns, and retail shops across the US

ASCAP BMI, the National Music Publishers' Assn., and other U.S. groups that lost the two-year fight on Capitol Hill last fall to have the controversial provision stricken from the

Copyright Extension Act say that they, too, will lose millions in royalty income and have gone on the record as still opposing the exemption (Billboard, Dec. 6, 1998).

The USTR official said that once the complaint is filed this month, the U.S. will follow World Trade Organization (WTO) procedures that begin with a 60-day-minimum bilateral consultation

between the parties and then shift to

a three-judge arbitration proceeding if

If the U.S. loses its hearing before

(Continued on page 79)

the arbitration panel-with arguments

the matter isn't resolved

ington, D.C.

Although the likelihood is that Chrysalis Music will tan mostly newer or developing writers, Levy says established talents could be part of the arrangement, although he concedes that talent of this type usually has its songwriting relation-

ships set. "We've got two offers out on established note " be noted He says there is a strong element of "flexi-bility" in the CAA ar-

rangement. "The business of an independent publisher is flexibility. Whatever we come up with [that relates to CAA] we'd share with them."

For example, Levy says, if a writer agreeing to a co-publishing deal with Chrysalis has his or her own publishing setup, Chrysalis would be that writer's copublisher but would still share its co-publishing earnings with CAA, just as it would in an administration arrangement.

"The deal requires no special publishing company to be formed by CAA, yet their position with us is the same with regard to ASCAP BML SESAC income or royalties from any other source." Levy says. "In this regard, we consider ourselves married.

joined at the hip." It is Chrysalis, however, that will shell out advances in co-publishing and exploit mate-

For its part, CAA is obligated to give Chrysalis Music first refusal on rights to any talent that has publishing available in one form or another: CAA can shop the

writer elsewbere if Chrysalis passe It is with such "flexibility" in mind that Levy says he is not restricted from having a publishing relationship with other talent agencies, although he clearly sees the CAA area. Levy says, for example, that if acts be signs to Chrysalis Music are looking for a talent agency, he would "out of courtesy bring it to CAA's attention."

"In fact," he says, "we recently brought a musical property, that we have grand rights to to CAA's theatrical division." The property, in a "developing" stage, is a show musical stage project in development is "Paris" by Malcolm McLaren. (Chrysalis Music itself has a 50% interest in Air-Edel. a leading theatrical agency in the U.K.) Levy says the seeds of its CAA relationship were sown in 1997 at Country

Music Week in Nashville, where Chrysalis Music has opened an office. "I met with Tom Ross, head of music at CAA for 20 years before his recent depar-

ture the has been replaced by Rob Lightl We started kibitzing about people we knew in common in the entertainment business. Maybe, I suggested to him, we could come (Continued on page 79)

Legendary Collaboration. With a four-song EP pairing legendary musicians Joey Ramons

and Ronnia Spector due this month from tha U.K.'s Creation Records, Spector's annual Christmas party was the place to be. Held in December at the New York club Life, the event included Spector dusts with her old friend Keith Richards on "Run Run Rudolph" and "Re Mu Baby" and another duet with Ramone, as well as a set by Spector and her touring band. Spector is set to record her Creation solo debut in spring of 1999. Shown at the party, from left are Remone, Spector, and Richards,

Pete Jones Gets Expanded Role At BMG BY DON JEFFREY Entertainment, says sales in North Amerwonderful group of companies."

SAN DIEGO—BMG Entertainment's promotion of Peter Jones to president/CEO of

BMG Distribution and Associated Labels (BillboardBulletin, Jan. 6) comes at a time when BMG has set an aggressive sales goal-an 18% share of the current albums sold. In 1998, according to SoundScan.

BMG's North American current album share was 14.4%, its highest

Strauss Zelnick, president/CEO of BMG

ica have increased 41.4% during the past four years and operating income has grown from "a loss to a significant profit." BMG Distribution's annual sales are more than \$1 billion.

Jones' promotion, announced during the company's annual convention, held the week of Jan. 4 here, gives him authority over some of the company's labels for the first time. "BMG Distribution has always been and continues to be a company that is intimate-

ly involved with and supportive of its labels," says Jones, "This new responsibility for me is just an extension of what I love to do, and I hope to achieve even more success for this

Jones has been given oversight of three BMG label ventures-Loud Records, Robbins Entertainment, and CMC International—but executives indicate that other affiliated labels could come under his purview later.

Jones, who has been president of BMG Distribution for 11 years, now also has oversight of BMG Special Products, the catalog development arm of BMG Entertainment that includes the newly formed reissue label Buddha Records, Special Products and Associated Labels had previously reported to Zelnick, to whom Jones reports.

No. 1 IN BILLBOARD THE BILLBOARD 200 * RUSH OF MY FLESH BLOOD OF MY BLOOD DMX - BUF HOUS / DBF JAM 86 36 * WANDER THIS WORLD . JONNY LANG . ALM CONTEMPORARY CHRISTIAN 34 INCE OF ECMY . SOUNDTRACK . OUR COUNTRY 31 * DOUBLE LIVE . GARTH BROOKS . CAVIDS GOSPEL 35 HEATSEEKERS 17 KID AUDIO 48 VARIOUS ARTISTS • UNIT DENE THE BILLBOARD LATIN 50 41 * DONDE ESTAN LOS LADRONES? • SH POP CATALOG 68 * LICENSED TO ILL . BEASTIE BOYS . DEF JAN * FLESH OF MY FLESH BLOOD OF MY BLOOD 22 DMX - BUFFREES DEFAM REGGAE * STRICTLY THE DEST 21 • VARIOUS ARTISTS • VI WORLD MUSIC 36 * POMMAZA * ANDREA BOCELLI * DIVID · THE HOT 100 · 84 A MALE WALLEST . B ADULT CONTEMPORARY OUR ANGEL • R. KELLY & CELINE DIO 75 **ADULT TOP 40** 75 COUNTRY * RIGHT ON THE MONEY • ALAN JACKSON • ARSTA MASHMUZ 33 DANCE / CLUB PLAY 29 DANCE / MAXI-SINGLES SALES 29 * BELIEVE . CHER . WARREN DROS. HOT LATIN TRACKS 40 24 * NOBODY'S SUPPOSED TO BE HERE . DEBORAH COX . ANSIA. RAP 26 ROCK / MAINSTREAM ROCK TRACKS 77 . TURN THE PAGE . METALLICA . RU ROCK / MODERN ROCK TRACKS 77 · TOP VIDEO SALES · 72 * ARMAGEDDON * TOUGHTONE HOME VIDEO **DVD SALES** 72 HEALTH & FITNESS * NICHOLINAS: KNOCKOUT WORKOUT NICHOLINAS BY ENTERTAINMENT 71 **MUSIC VIDEO SALES** 73 A THE REPORT A DOC A THERMAL A SHELLOW RECREATIONAL SPORTS 71 DENTALS 73 * ARMAGEDDON * TOUGHTONE HOME VIDEO No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS CLASSICAL * ARIA - THE OPERA ALBUM + ANDREA BOCELLI + PHUTS CLASSICAL CROSSOVER LONDON SYMPHOMY ORCHESTRA (HORNER) + SOMY CLASSICAL * LOVE SCENES * DIANA IDRALL * IMPUSE JAZZ / CONTEMPORARY * KENNY G GREATEST HITS • KENNY G • ANSIP MEW AGE THE CHRISTMAS ANGEL MANNHEIM STEAMBOILES CHRISTMAS * THESE ARE SPECIAL TIMES * CE

THIS WEEK THIS WEEK THIS WEEK BILLOTTE THIS WEEK THIS WEEK THIS WEEK

Top Or THE NEWS: The introduction at the euro will make if easier to evaluate

Europe's diverse record market ANTISTS & MUSIC

10 Executive Turntable: Gerold Courtney, Penny Benny and Steven Singer are upped at PolyGrom Classics & Jazz. 13 Irish foursome B*Witched hapes to dunificate its doubleplatinum U.K. success stateside.

13 The Beat: 'N Sync is among several big-name groups set to release albums in '99. 1.4 Royscore: Celine Dion prosses more than \$5 million at the Molson Centre in Montreal

16 Soundtracks and Film Score News: 1999 stonds to be another watershed year for the business of film music. 17 Popular Uprisings: Country singer Shonnon Brown burns up the charts with "I Won"t Lie."



18 Reviews & Previews: Poui Winter, Smalltown Poets, and Lee Williams & the Spiritual Q.C.'s share the spatlight. 21 RAR: An ansigueht at

R&B and rap albums may cause some problems for retailers 26 The Rhythm Section: George Michael & Mary J. Blice benefit from the inclusion of radio-anty singles on Hot R&B Singles & Tracks

28 Dance Trax: Disco queen

REVIEWS & PREVIEWS

PAUL WINTER: P 18 Andrea True reflects on her past and future in the music biz 30 Country: Kenny Chesney fallows up two gold albums with

Everywhere We Ga. 34 Higher Ground: Executives at Christian lobels survey the industry landscape. 34 in The Spirit: Soaring

sales and multimedia opportunities dominated gospel music news in 1998 35 Classical/Keeping Score: Longtime EMI violinist Kennedy turns to Sony Classical for his upcoming album of Jimi Hendrix

36 Jazz/Blue Nates: The N.Y. Hardbap Quinter's latest set, "A Whisper Away," mayes from the traditional to the obstract 37 Songwriters & Publishers: Almo/Irving Music strives to support writers and maintain flexibili

38 Pro Audio: New media school Ex Pression offers Intensive programs in sound arts and digital visual media. 40 Latin Notes: The Latin market looks poised to break the 16 million unit sales barrier in

INTERNATIONAL 42 Japan's foreign music share dips to its lowest level in 10 years. 44 Hits of the World: Spice

Girls don't say "Goodbye" to the No. 1 snot in Conndo 45 Global Music Pulse: British Christian band Delirious' new album. "Mezzamorphis." is

sigled for April release in the 48 Canada: Singer/sangwriter Paul Grady keeps his day jab

while creating music. MERCHANTS & MARKETING 63 Shape CD makes strides in the world of povetty disc sculptures.

66 Retail Track: Shopping.com causes a stir with ultra-low "In your face" pricing. 68 Chlid's Play: Music for Liftle People affers "Toddiers Sing, a charus of very young singers performing children's classics.

70 Home Video: The arrival of DVD gives a lift to music video. 72 Shelf Talk: The VSDA rings in the new year with two new member benefit programs.

PROGRAMMING 74 1998 brought many changes to the top 10 radio met-

76 AirWaves: After 20 years in the business. Full Force is still



producing hits

77 The Modern Age: Orgy finds success with a remake of New Order's 'Blue Monday.

78 Music Video: The 24-hour music channel in Austin Toyos adds new programs and einflore A GOTH AMNIVERSARY TRIBUTE



FEATURES

62 Update/Lifelines: The Crown Royal Untamed & True 2 tour will benefit the anti-hunger organization Share Our

85 Hot 100 Singles Spot-light: Brandy and Atlantic prove that aggressive sales pricing isn't necessary to too the charts

89 Between the Bullets: The usual after-Christmas slump is evident on this issue's charts. 90 Chart Beat: Prince's millennium-ready hit "1999" scales the Hat 100 for the third

89 This Week's Rillhoard

Online 60 Classified

90 Market Watch

90 Homefront: Billboard releases two new books: "Rockers, Jazzbos & Visionaries' and "Hallywood Hoopla."

E-Commerce Tops Industry Agendas For 106th Congress BY BILL HOLLAND we'll be involved."

WASHINGTON, D.C .- Although the myriad issues surrounding electronic commerce will be debated by the recording industry and federal lawmakers during the 106th Congress, which convened Jan. 6, few legislative issues thus far are on the agenda of industry groups for 1999.

Performing right groups and music publishers will also be working to implement the changes brought about by the 1998 passage of the copyright-extension bill and U.S. ratification of the World Intellectual Property Organisation treaties. "We don't have a proactive legislative

agenda," says Hilary Rosen, president/ CEO of the Recording Industry Asan. of America (RIAA). "We have a lot of work to do (in the private sector) in the technology and music-marketing areas, but the big thing on Capitol Hill is the overall E-commerce policy and privacy and liability and commercial practices. And

Adds Rosen, "I think we may see some debates over privacy issues. We may see some [debate] over consumer-credit kinds of issues and E-commerce commercial liability—you know, like if I were selling music online, and somebody's computer crashes. Those kinds of issues will probably be discussed. I'm not sure how many specific legislative proposals we'll see. We don't have a list of 'needs.' "

COPYRIGHT PROTECTION Officials at ASCAP, BMI, and the National Music Publishers' Assn. also say their groups have not yet outlined any

legislative agenda for the first session of Congress, but, like the RIAA, they will be monitoring hearings on E-commerce to make sure copyright protections for their members aren't impaired.

"You can bet there'll be some group trying to get something for free," says Fred Cannon, BMI's VP of government

The groups also have to continue major rivate-sector fence-patching with their European counterparts. Societies across Europe are angered by an amendment to the U.S. copyright-extension bill that gives restaurants, taverns, and some retail outlets an exemption from paying royalty fees to play so-called background music (Billboard, Oct. 31, 1998).

TRADE COMPLAINT

A spokesman for the U.S. trade representative (USTR) said Jan, 6 that the European Commission has notified the USTR that it intends to initiate a trade complaint about the loss of general licensing income in the U.S. that the amendment could spur, affecting European collection societies and their song-

writers (see story, page 5).
Although the industry will lose som key Democratic supporters as a result of

(Continued on page 62)



WE DON'T USUALLY LIKE TO NAME-DROP, BUT WITH A LIST AS IMPRESSIVE AS THIS, WE COULDN'T RESIST.

ALABAMA
FABULOUS THUNDERBIRDS
THE ROBERT CRAY BAND
KOKO TAYLOR
TRACY NELSON
MARCIA BALL

HUEY LEWIS & THE NEWS MARTY STUART

RICOCHET
BOOKER T & THE MG'S
THREE DOG NIGHT
BO DIDDLEY
JOHN ANDERSON

JUICE NEWTON

LEE ANN WOMACK
JOHN KAY & STEPPENWOLF
SAWYER BROWN
JO DEE MESSINA
JOHNNY RIVERS

FRANKIE VALLI & THE FOUR SEASONS
CHRISTOPHER CROSS

CRISIOPHER CROSS

KANSAS

CREDENCE CLEARWATER REVISITED

NITTY GRITTY DIRT BAND

BILLY DEAN

DICK CLARK

THE SHIRELLES

THE COASTERS PETER NOONE

DAVEY JONES
BOBBY SHERMAN
THE COMMODORES

TIM MCGRAW
SHA NA NA

SHA NA NA RANDY TRAVIS DAN SEALS TAYLOR DAYNE PERCY SLEDGE

CHICAGO WADE HAYES

NEIL SEDAKA BRITISH ROCK SYMPHONY W/ ROGER DALTREY

FEUX CAVALIERE'S RASCALS GEORGE THOROGOOD JOSE FELICIANO

T. GRAHAM BROWN EDGAR WINTER & RICK DERRINGER ILLIO IGIESIAS

DAVID GATES OF BREAD
PAITY LOVELESS
JOAN JETT & THE BLACKHEARTS

STARSHIP FEATURING MICKEY THOMAS
JOE COCKER
THE SPINNERS
GEORGE BENSON
CLASSIC ROCK ALL STARS

MILA MASON RAY CHARLES

MARTINA MCBRIDE
VINCE GILL
BLACKHAWK

FAITH HILL MELISSA MANCHESTER

THE FOUR TOPS
CHUCK BERRY

WILSON PICKETT
PAM TILLIS

RIGHTEOUS BROTHERS
RONNIE MILSAP

GREGG ALLMAN & FRIENDS

THE 5TH DIMENSION STEVE WARINER

THE BEACH BOYS
KENTUCKY HEADHUNTERS
DOUG STONE

BLOOD SWEAT & TEARS WITH

LEE ROY PARNELL KENNY WAYNE SHEPHERD

ENNY WAYNE SHEPHEI BUDDY MILES LEVON HELM

BUDDY GUY OUVIA NEWTON-JOHN

GEORGIA SATELLITES

In celebration of our first anniversary, we would like to thank all of the artists who have graced our stage over the past year. And if you think last year was exciting, wait'll you see what we do for an encore.



MIDEM Has Net Agenda

BY IEEE OLADICMEADS LONDON—New media for distributing music will once again be a central plank of this year's MIDEM-and will be an even big-

ger element next year. Xavier Roy, chief executive of organizer the Reed-Midem Organisation, says the management of the trade fair remains acutely aware of the impact that the Internet is having on husiness and on the changes it will bring in the future.

Because of that, this year's conference program will have a number of panels that address the issue. and next year's show will have a day dedicated to electronic commerce.

"On the eye of MIDEM 2000 ! says Roy, "we will hold MIDNET, where the music industry and its representative bodies can talk to



still being discussed he articinstes the organivations involved will be those now par-

ticinating in the Secure Digital Music Initiative, which aims to develop a security standard (Continued on page 62)

Euro To Simplify Sales Comparisons

Common Currency To Get Gradual Introduction: Retailers Start Adjusting BY JEFF CLARK-MEADS

be used when producing a dollar and TOM FERGUSON value for each of the 11 European LONDON-The battle to present an

accurate picture of Europe's large and diverse record market becomes one degree easier this month

The introduction of the single European currency, the euro, has removed one level of complication from the task of the International Federation of the Phonographic Industry (IFPI) when evaluating how much music sales here are worth.

IFPI presents its world sales data in terms of U.S. dollars. Historically, this has meant converting each of Europe's national currencies into dollars. Now however, only the euro will

Union nations using the new currencv. Not only does this provide ready comparisons between the states: it hugely reduces the distortion of the figures produced by exchange-rate fluctuations.

An IFPI spokesman notes, "The big advantage for us is that four of the world's top 10 record markets are now using the euro-Germany. France, Spain, and Italy." He adds that IFPI will no longer work with any of the national currencies in the 11 participating states on the basis that "they're only denominations of the euro." All future IFPI figures for the territories will be expressed only in euros and dollars. The euro became a real financial

entity Jan. 1, when 11 EU nations irrevocably tied together the exchange rates of their national currencies (Billhoard, Aug. 8, Sept. 19. and Oct. 17, 1998) Record stores across the European continent are now gearing up to price goods in both national currencies and in euros. Customers may pay in euros with a check or credit card, but cash transactions will be conducted in local currencies until the first euro notes and coins are issued in mid-2002.

For record retailers, the first week (Continued on page 85)

Indie Unrest Sours Eves' **VSDA Exit**

BY EILEEN FITZPATRICK LOS ANGELES-The search is on for a replacement for Video Software Dealers Assn. (VSDA) president Jeffrey Eves, who submitted his resignation Jan. 4 in the wake of growing dissatisfaction among independent retailers (Billboard Bulletin, Jan. 5).

Eyes will remain at the trade organization until April 1, and an executive search committee is expected to be in place this week to find a successor, according to VSDA chairman Mark Vrieling.

Eves was appointed as VSDA's first president in 1994 and was given a five-year contract by the board in 1996. Financial terms of the departure settlement were not disclosed. "Jeff wasn't getting the support of the membership, and it became imossible for him to do his job," says possible for him to do his job," says Vrieling. "He realized he had done all he could."

The VSDA board, which is made up of 10 elected members from the independent retail sector and eight appointed members from major chains, accepted Eves' resignation during a Jan. 4 conference call.

For the next six months, though (Continued on page 79)

LONDON-Warner Music U.K., the

British affiliate of Warner Music

International (WMI), has acquired

London-based label China Records.

WMI took a 50% share of China in

1994; it has now bought the remain-

der from label founder/chairman

Derek Green for an undisclosed sum.

Warner Music U.K. will now assume

responsibility for China's current

roster-including (in the U.K.) Mor-

According to a WMI statement.



Square Garden, Sony Music International artist Ricky Martin joined Sony Music axecutives from around the world for a reception commemorating worldwide sales of more than 5 million units of "Vuelve," Martin's current album. Shown at the reception at New York's Sony Club, from left, are Angelo Madine, artist manager: Frank Welzer, president of Sony Music International Latin America: Don lanner president of Columbia Records: Martin: Robert M. Roudin, president of Sony Music International: Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Paul Russell, president of Sony Music Europe; and Richard Denekamp, president of Sony Music Asia

DVD Demand Lifts Sales Of The Divx Alternative

Warner U.K. Acquires China

and EILEEN FITZPATRICK NEW YORK-A rising tide does lift

all ships. Consumer demand for DVD

helped the DVD alternative, Divx, amass impressive fourth-quarter sales. Circuit City Stores, which has bankrolled the limited-play concept, and the Good Guys! chain report that they sold 62,000 Divx machines in

Records and EastWest Records."

Manfred Zumkeller, president of

Warner Music Europe, says, "By

acquiring the label, we will in the

future be able to market and promote

those artists signed to China Records

Green founded China Records in

1984, prior to which he served as

senior VP and U.K. managing direc-

tor of A&M He will continue to act

as China's chairman until a new

structure is confirmed, reporting to

from within our own structure.

Divx's quick start has been anticiated (Picture This, Billboard, Dec. 26, 1998), but then so had the positive results for DVD. As expected, the DVD Video Group (DVG) announced at the International Consumer Electronics Show, held Jan. 7-10 in Las Vegas, that a total of 1 million players were purchased by consumers last year from the 1.4 million shipped to retailers.

A total of 87,000 units were pur

chased by consumers from mid-Octo-

ber through year's end, the first three

months of national availability, accord-

ing to the retailers. During the same

period, the volume for so-called open

DVD players likely topped 400,000

units, which means upstart Divx

accounted for better than a 20% share.

It's further proof that "DVD Video is the fastest-growing new packaged media format in history," according to the DVG announcement. The trade group estimates that hardware sales will double to 2 million in 1999, aided by a steady decline in prices. According to market researcher

newly appointed Warner Music U.K. Intelect ASW, the average DVD unit chairman Nick Phillips. sold for \$428 in November, down 21% John Benedict, China's managing from \$541 earlier in the year. By (Continued on page 85) (Continued on page 79)

Columbia's C2 Imprint Kicks Off With McIntvre NEW YORK-With the rudio release make additional staff appointments to

of the budding top 40 hit "Stay The Same" by former New Kid On The Block Joey McIntyre, the Columbia Records Group has launched C2, an imprint that will initially draw its releases from the group's pre-exist-ing labels (Billboard Bulletin, Jan. 6). Jerry Blair, senior VP of the Columbia Records Group, will oversee C2's promotional efforts, with Columbia execs handling key marketing and A&R duties.

"We have a lot of great artists and music signed to this label," Blair says of the imprint's formation, "C2 provides us a better opportunity to expose them. Ideally, this will prevent a great recording from slipping through the cracks

The C2 staff consists of a coast-tocoast promotion team of 12, helmed by head of promotion Dennis Reese. recently VP of promotion at the Work Group.

Among the other key appointments is Geordie Gillespie to VP of promotion. He was previously VP of alternative promotion at the Work Group. Many C2 staffers are reassigned Columbia staffers, Blair expects to the imprint in the coming months. Produced by Walter Afanasieff. the McIntyre single went to radio in late December, and it's already the



most-requested track on WXKS (Kies 108) Boston Stav The Same is the title track of an album due March 2. It will also appear on

Columbia's forthcoming soundtrack to "Dawson's Creek." C2 singles due for radio release

this month are "All Bout The Money by Meia and "Level On The Inside" by Dovetail Joint. Albums will be issued over the next two months. Subsequent single releases include "Life's A Bitch" by Shooter and

"Helpless" by D Generation; both are set for February. Additional artists and projects will be announced at a later date. C2's roster will continually evolve,

and the decision to release a particular Columbia Records Group artist through C2 will be made on a projecthy-project basis LARRY PLICE

CRTC Amends CanCon Rules BY LARRY LeBLANC

TORONTO-An amendment altering Canadian-content (Can-Con) requirements took effect Jan. 3, despite a request by the Canadian Assn. of Broadcasters (CAB) to the Canadian Radio-television and Telecommunications Commission (CRTC) for a delay in increasing the domestic music quotas for commercial radio The CRTC amended the 1986 Radio Regulations on Dec. 17, 1998. Except as otherwise provided by condition of license, commercial stations in Canada must now ensure that at least 35% (up from

30%) of the popular music selec-

tions they broadcast fits Canadian-

The CAB had lobbied for unspecified percentage incentives and the modification of content qualifications, arguing that such measures could lead to increased exposure of new Canadian-generated music. However, there had been stiff opposition to any tinkering. Gary Slaight, president/CEO of Standard Radio Inc., who is enearheading the broadcaster group's efforts to create incentives and reconfigure criteria, remains optimistic about changes, however.

"The CRTC declined to give us a delay but said they were open to reviewing both [criteria] and new music incentives," he says,

cheeba, Rialto, and the Levellersand catalog, "with a view to incorporating China into the current Warner Music U.K. structure with WEA



Billboard & Fox Television would like to thank the hosts, performers, presenters, winners, The MGM Grand Hotel, The Hard Rock Hotel, and all the wonderful people working behind the scenes for making this year's show a huge success.

> See you at the 10th anniversary show. December 1999



Studio Scene Consolidates Nashville Sees 2 Big Mergers

NASHVILLE-The recording studio landscane here-overbuilt during country music's boom years of 1990-94 and stretched thin by static rates, competition from personal recording, and spiraling equipment costs-has begun to experience a forecasted consolidation.

In late December 1998, two significant mergers occurred: Emer ald Recording, the No. 1 country music studio of 1997-98, according to Billboard's Production Credits chart—concluded negotiations to purchase the assets of one of Nashville's other top facilities, Masterfonics, which entered Chanter 11 bankruptcy protection in Janu-

ary 1998. Simultaneously, two-room studio Seventeen Grand Recording announced that it had acquired the technology and business assets of Love Shack Studios, a facility

owned by songwriter/publisher Vern Dant. The two transactions reflect what many consider to be an inevitable reaction to a studio base under considerable pressure. Since the mid-'90s, Nashville has grown from a country music hub to a global powerhouse with an estimated 300 facilities that eater to a wide

range of music, film, broadcast, and Among those studios are new world-class facilities like Ocean Way

multimedia clients.

Nashville, Masterfonics' Tracking Room, Starstruck Entertainment, and East Iris Studios; established mainstream studios such as Masterfonics' mastering rooms, Emerald, Music Mill, Sound Emporium, and Sound Stage; and an increasing number of personal studios owned by artists, publishers, producers, and label heads, including a full-ser-

'We're building a bridge between broadcast and the record industry'

vice home facility recently built by Virgin Records Nashville president Scott Hendricks.

While many entrepreneurs built new studios or expanded existing ones, Emerald focused on growth through such ancillary markets as broadcast.

Milan Bogdan, who once partnered with former Masterfonics owner Glenn Meadows at that facility and is now GM at Emerald, says. Studio rates [in Nashville] simply didn't justify participating in a technology 'arms race.' Instead, we developed alternative means of enhancing revenues, such as building a broadcast business

(Continued on page 39)

New Site Raises Webcast Issues

LOS ANGELES-SHOUTeast, a new World Wide Web site launched by Nullsoft on Dec. 31, 1998, provides a free and easy tool for hobbyist Webcasters to compile playlists and broadcast them online.

However, in its larger context, the service also frames some of the challenges ahead for rights organizations and trade groups making an effort to license Webcasters and collect mechanical royalties online.

SHOUTcast, which lets users stream audio in the MP3 format, is free for "general popprofit use" but charges \$299 per server for a commercial license.

At press time, there were more than 200 "stations" Webcasting everything from electronica to dirty jokes to stations featuring the musiof one or two artists (Billboard-Bulletin, Jan. 5).

Other companies, such as Talk-NetRadio.com, are also initiating programs designed to accommodate individual Webcasters. The TalkNet site, which is currently registering users, will let them broadcast for free to a set number of people. A similar service, Destiny Broadcast Network (www.radiodestiny.com), launched a few months ago. Destiny, which requires a proprietary streaming technology, had 12 stations streaming at press time.

'Our goal is to do for would-be DJs what free home pages do for wouldbe publishers," says Nullsoft director of online strategies Rob Lord. "All you need is a WinAmp, and you're in the streaming business. WinAmp is Nullsoft's popular desktop MP3 player, which can be

downloaded from Nullsoft's Web site Most stations listed at the SHOUTcast site can accommodate no more than 32 simultaneous listeners. ASCAP senior VP of new media Marc Morgenstern says the performing right society has begun discussions with Nullsoft and is assess-

ing the situation. As with other rights organizations, ASCAP already has several classes of Webcasting licenses in place. Its lowest-end license costs \$250 a year Asked whether ASCAP might help develop a new class of license for these nonprofessional Webcasters, Morgenstern says, "We need to get a lot

more information first, but we have a

very open mind toward figuring out

pretty scaled-down usage Tools such as the BMI Bot and ASCAP's EZ Seeker scour the Inter-

net for unlicensed Web sites stream. ing music As John Parres, author of digital technologies Web site the Geek

Report, points out, determining exactly how many people are ultimately hearing these Webcasts can "It's sort of a pyramid distribution scheme," says Parres, "The first

computer may have the ability to send out about 30 streams, but maybe 20 of those streams are nicked up by 20 other computers that can send out 20 streams each Additionally, SHOUTeast Webcasters may be held accountable by the Recording Industry Assn. of America

as a provision in the recently passed Digital Millennium Copyright Actthe right for sound recording holders (i.e., record labels) to charge Webcasters a compulsory licensing fee (Billboard, Aug. 15, 1998).

Much of the programming gener ated by SHOUTcast hobbyists clearly does not qualify for this compulsory license, which has strict guidelines regarding the degree of interactivity, repetition of songs, and other factors.

For example, stations dedicated to individual artists such as Oasis or Pink Floyd, as well as those that provide a playlist of offerings, would not qualify Still, fees for the compulsory Webcasting license, and the manner by

which Webcasters may negotiate for (Continued on page 82)

Spin Editor Sues Manson Labels. Others Named In Multimillion-Dollar Suit BY CARLA HAY

NEW YORK-The executive editor of Spin magazine, Craig Marks, filed a multimillion-dollar lawsuit Jan. 4 against rock singer Marilyn Manson and several Manson associates over a Nov. 23, 1998, incident in which Marks was allegedly assaulted (Billboard, Dec. 12, 1998).

The lawsuit-filed in New York Supreme Court, County of New Vork-slee names as defendants Interscope Records and Nothing Records, the labels associated with Manson; Aaron Dilks and Steve Miller, identified as Manson bodyguards; and Doe Agency, which employs the bodyguards (Bill-

boardBulletin, Jan. 7). Marks claims that he was threatened by Manson and physically attacked by the two bodyguards. He is seeking a maximum of \$4 million in compensatory damages from each defendant and a minimum of \$20 million each in punitive damages for among other things, false imprisonment and emotional distress In court documents, Marks states that he believes the incident happened because Manson was upset about not being featured on the cover of Spin. The alleged attack took place ckstage in a dressing room after a

Marilyn Manson concert at New

York's Hammeratein Ballroom.

RELATED FIELD\$. Universal Studios

in Universal City, Calif., promotes

Brian C. Mulligan to executive

VP of operations and finance. He

was senior VP of corporate devel-

Marks claims that after Manson shouted threats at him, Manson's bodyguards grabbed the Spin editor's neck and chest and severely choked him. Court documents say that other

individuals who were present during the incident were Marilyn Manson manager Tony Ciulla, Nothing president John Malm, and Interscope publicist Jenny Boddy.

Marks tells Billboard that he spoke with Boddy after the incident. She said she was appalled and apologized for what happened." Boddy had no comment.

Marks was treated at a local hospital for soft-tissue injury. He filed a criminal complaint shortly after the incident for assault and harassment. No arrests have been made, and police are still investigating. Manson, whose real name is Brian

Warner, issued a statement shortly after the incident saying, "I had a conversation with Craig Marks expressing I was tired of Spin's immature business behavior and the series of deals they had broken with me . . . I simply no longer want to work with him or his magazine that obviously has a lack of respect for musicians or their fans.

All parties involved in the lawsuit were unavailable for further com-

Blockbuster Video Moves Ahead With Buy Of KPS

LONDON-Blockbuster Video has

completed the purchase of some of the assets of bankrupt Hong Kong rental chain KPS Retail Stores Ltd. for an undisclosed sum Until it fell victim to the Asian re-

cession, KPS was the largest video rental chain in Hong Kong, with 38 outlets and 430 staffers. The sale of its assets was handled by liquidator Ernst & Young. The deal, due to have been finalized before Christmas, had been stalled temporarily while Blockbuster negotiated with Hong Kong

"We are delighted to officially announce Blockbuster's entry into

Hong Kong," says Blockbuster pres-ident of worldwide operations Nigel Travis "We believe it is an excellent market for Blockbuster. The video market in Hong Kong.

according to analyst Screen Digest, was worth about \$95 million at the consumer level in 1997. Travis says Blockbuster, which has more than 6,000 stores worldwide, will open 15 of the former KPS stores "no later than the Chinese New Year" (Feb. 16).

something that fairly reflects the use

RECORD COMPANIES. PolyGram Classics & Jazz in New York pro-motes Gerald Courtney to VP of sales, Penny Bennett to VP of creative services and production, and Steven Singer to national director of catalog sales and field marketing. They were, respectively, national director of sales and field marketing, director of creative services and production, and director of product management.

BMG Classics in New York appoints Carolyn Wright VP of sales. She was regional marketing director, Northeast, at Arista Records. Sony Music Latin America in



Miami names Rodrigo Vieira senior director of special marketing and Carlos Tabakof Columbia label director of English-language product They were respectively. senior director Columbia label Sony Music International and



director of music and talent/programming at MTV Networks Latin America. Zomba Recording Corp. in New

York names Christine Washington director of business affairs She was director of business





affairs at Zomba Music Publishing.



opment and strategic planning.

Howard Sherman is promoted to VP of production, creative/marketing services, at Showtime Networks in New York. He was director of production and strategic planning, creative services.

10

Artists V **USIC**

Tuvan 'Throat Singer' Meets U.S. Roots Acts On WB Set

NEW YORK-Country music from two widely separated but surprisingly related cultures comes together uesday (12) when Warner Bros. releases "Back Tuva Future" by

Tuvan throat singer Kongar-ol Ondar. The cross-cultural undertaking was co-produced by David Hoffner and Jim Ed Norman. It mixes the preternaturally simultaneous multinote vocalizing of traditional singers from the remote Central Asian, southern Siberian republic with similarly rootsy American country music styles.

Ondar is joined by guest artists in-cluding Willie Nelson, Randy Scruggs, and Bill Miller, as well as by the late Nobel Prize-winning physieist and Tuya enthusiast Richard Feynman. The disc, which ends with a lengthy hidden track explaining the music and Ondar's vocal techniques, is also marked by extensive techno wizardry from Hoffner.

There are several types of throatsinging, which is also known as overtone or harmonic singing. Ondar, who won UNESCO's first International Festival of Throat-Singing in 1992, specializes in the syg yt (suh-gut) whistle-like style, which splits the vocal line into distinct melodic and drone threads. But he can sing as many as four notes at once and accompanies himself on doshpuluur (Tuvan banjo) and khomus (Tuvan jaw harp). Ondar has two previous U.S. al-

bums-"Echoes Of Tuva" and "Genghis Blues," with San Francisco bluesman/fellow throat-singing cham-pion Paul "Earthquake" Pena; both were released on TuvaMuch Records.

The seeds for the new album's novel fusion were planted some 10 years ago when Hoffner, a former keyboardist for Michael Martin Murphey and frequent sideman in sessions produced by Warner/Reprise Nashville president Norman, happened upon a PBS special on Feyn man, the adventurous physicist who

included solving the mystery of the space shuttle Challenger disaster. "I was casually watching, and they

mentioned he had an interest in Tuva and played a bit of throat-singing, and I popped off the couch," says Hoffner. After eventually obtaining a few Tuyan music CDs, he gave one to Emmylou Harris, for whom he was doing session. work Harris mentioned the music in interviews, copies of which were eventually forwarded to Ralph Leighton, author of "Tuva Or Bust!-Richard Feynman's Last Journey."

Leighton, associate producer of

"Back Tuva Future." was a friend of Fevnman's, a fellow drummer, and geography buff. He is founder of the Pasadena. Calif .- based Friends of Tuva a clearinghouse for

all things Tuva; having met Ondar in Tuva in 1991, he acts informally as his manager.

Hoffner recalls that after he struck up a phone friendship with Leighton, Leighton sent Ondar and Pena to perform in Nashville during Ondar's next U.S. trip, in 1995. While there. Hoffner recorded Ondar's vocals, and in his studio electronically created a dance tune around them. He later played this for Norman, who was, coincidentally, another Feynman fan eager to work with Ondar.

That tune, "Tuva Groove," is now the lead track on "Back Tuva Future" and is based on an ancient Tuvan folk song. As Norman notes, though, Ondar's lyrics for it relate to Feynman, whom Ondar knew about and whose chants and hand drums. via 20-year-old recordings made with Leighton, were slowed slightly and bridged into the track via Hoffner's specially composed chord structures. "Richard Feynman discovered Tuva, not only for America but for the whole world," says Ondar, by way of a translator. "And Friends of Tuva put his dreams into reality. All Tuvan people are grateful for that."

Feynman, in fact, had dreamed of going to Tuva for the last decade of his life, but researching the Challenger explosion and cancer got in the way. "It's like he finally got to go to Tuva and play with the Tuvans," says Hoffner of Feynman's posthumous contri-

butions to "Tuva Groove" and several other "Back Tuva Future" tracks. Ondar returned to Nashville in June 1997, and Hoffner again sampled

THVA Future

his traditional vocals and subject mattor then built album tracks around them-always minding the idiosyncrasies of throat-singing and Ondar's preferred keys of "between D and Eflat" and "just south of G-flat."

Norman then called in guest musicians, including American Indian singer Miller, who recorded "Two Lands, One Tribe" with Ondar, The song is based on an ancient Tuvan melody and American Indian chants and features Miller playing woodland flute.

'It's believed Tuva may have been where Native American tribes passed through from Siberia to North America," says Leighton. "At least there are cultural similarities in the beating of large drums and shaman chants-and the idea that everything has a spirit. Norman notes, too, that since the

project was to meld Tuvan traditional music with American sounds, bluegrass was an obvious genre of choice hence the presence of Scruggs and mandolinist Sam Bush on the ancient Tuvan folk song "Good Horses."

Nelson's participation came about when the producers thought of his interest in cowboys and the plight of the American farmer

Tuva's land has been divided, and the Soviet form collectives there were disastrous," says Norman. "So there was the farming connection [with Nelson], and the

Tuvan people have been horsemen for 2,000 years." Nelson recites the English lyries of "Where Has My Country Gone?." a lament about the effects of collectivized farms.

MARKETING CHALLENGE

But there is also a rap tune on "Back Tuva Future"—"Kargyraa Rap," which alternates Ondar's Tuvan tongue-twisters with Feynman's storytelling-prompting Norman to report his marketing department's initial dismay with the project. 'There's bluegrass one minute,

disco the next, so from a marketing perspective it's a difficult thing," says Norman. "So the focus is on the singer and his art form of throatsinging and all that can be done with it in the context of American music." Consequently, there will be a dance mix for "Tuva Groove" and possibly "Kargyaa Rap," designed to generate club play.

Chris Palmer, VP of progressive music for Warner Bros. Nashville, acknowledges that the album "won't be an easy one to work," but says that the presence of Feynman, along with the stellar guest musicians, ensures at least "a worthwhile media story."

The label also is targeting eclectic noncommercial radio. "We think stations like WXPN in Philadelphia, KCRW in Los Angeles, and KERA in Dallas can play tracks like 'Good Horses," 'Where Has My Country Gone?," and even 'Tuva Groove,' " says Palmer.

Indeed, Bruce Warren, PD of WXPN and producer of its "World Cafe" syndicated show, describes Tuva Groove" as "Tuvan techno. "It's an exquisitely produced alburn that will surprise a lot of people who may not be familiar with this

kind of music," adds Warren. Palmer expects to work both major retail accounts and the smaller ones that make up the Coalition of

Independent Music Stores. Randi Mayrent, world music buyer for the Borders chain, says that the album is "by far the most accessible that I've heard in this genre" but questions whether it can reach a ainstream audience.

That question may have been answered, however; in June 1997, Ondar, who was in Nashville recording vocals for the album, visited the Grand Ole Opry and performed the opening of "Two Lands, One Tribe" followed by the medley of throat-singing styles that he recorded on Ellipsis Arts' 1996 CD/book "Deep In The Heart Of Tuva-Cowboy Music From The Wild East."

Norman recalls Ondar's emergence on the Opry stage in full traditional Tuvan regalia and the audience's rapt attention: "A lot of people thought it was bizarre, but I thought it made sense because Ondar's just singing country music from another country about the same things; love and the land, sweethearts, and one of his favorite subjects is horses, so it's both cowboys and Indians, with a nomadic lifestyle similar to Native Americans. "It's the same as Tuvan music,"

says Ondar of American country music, "and a special experience for any musician to perform at the Opry with the [legends] of country music.

9	HIDO	arus	17	70 rea	r enc	issue
4	enecial	double	icena	featuring	the ton	rankings in

every category of music and video charts for 1998. To order extra copies of this self-out issue for \$13.00 each call (212) 536-5223.

YES! Please send me	
year-end issue at \$13 (include	les S&H) each.
Payment enclosed \$	

☐ Amex ☐ MasterCard ☐ Visa Card # Exp Date

Company/Station City/State/Zip



For fastest service fax form to (212) 536-5294.

If you are enclosing payment please mall in an envelope to: Billboard Att: A. Irish, 1515 Broadway. New York, NY 10036

BILLBOARD JANUARY 16, 1999

Billboard presents

2 SPECIAL GRAMMY ISSUES



★ Special ★ Grammy Rates

Perfectly timed issues with more Grammy coverage than ever.

PREVIEW NOMINATIONS ISSUE

Issue Date: Feb. 13 Street Date: Feb. 5 Ad Close: Jan. 29

WINNERS ISSUE

Issue Date: Mar. 6 Street Date: Feb. 26 Ad Close: Feb. 19

Take this opportunity to congratulate your Grammy nominees and winners!

Call your sales representative today.

New York 212.536.5004 Los Angeles 323.525.2307 Nashville 615.321.4297 London 44.171.323.6686

B*Witched Targets Youth Market

Epic Aims To Translate Foursome's U.K. Success To U.S.

BY DOMINIC PRIDE

LONDON-B°Witched, four young women from Ireland who have cast a double-platinum spell on U.K. buyers, is getting a chance to work its magic on U.S. audiences in advance of its self-titled album debut, due Feb. 23 there on Epic.

The act, signed to Epic U.K. by managing director Rob Stringer, is in the U.S. supporting 'N Sync on the first leg of its world tour, which started in late December and runs until Jan 17.

With a look and sound that appeals directly to a teen audience and younger, B*Witched has become a sales and media sensation in the U.K., forming part of a wave of young pop that includes such acts as Innocent/Virgin's Billie or WEA's Cleopatra.

B*Witched's denim "uniform" and energetic, unique dancing style has picked it out from the pack, as has its sound, which member Keavy Lynch describes as "Irish hip-hop/pop." Flutes, fiddles, and drum'n'bass rhythms mesh with strong hooks, producing a rare mix in the pop world.

We never wanted it to be about drum'n'bass or pop music," says Lynch, the twin sister of Edele in the hand and sister of Shane from Irish superstars Boyzone.



Their image is their own cre-

ation, says band member Sinead O'Caroll, noting, "When the record company talked to us, they were never heading for a certain age

Adds Keavy Lynch, "Our music and style has progressed, but they never changed us in ourselves. This is who we are."

Their young image belies their ages: Lindsay Armaou is 18, Edele and Keavy Lynch have just turned 19, and O'Caroll is 20. Says Armaou, "The image por-

Delory's downtempo, lounge-ready

rhythms and Domino's wicked vocal

delivery. (The group's songs are pub-lished by Light of Day, administered

"The traditional songs Anna and

Michel have chosen deal with death

and dying. That said, I see Snake-

farm like a Portishead-meets-Nick

Cave," says Marc Geiger, co-owner/

co-CEO of Encino, Calif.-based

Kneeling Elephant, an A&R and

farm when an artist he manages-

Matt Johnson (aka The The)-gave

him Snakefarm's demo tane. He re-

members finding the music funky,

like Esthero, Massive Attack, and

Morcheeba. Basically, it was a no

brainer. I knew I wanted to sign

them," says the executive, who

signed Frank Black, Skinny Puppy,

and the Jesus & Mary Chain when

he was at American Recordings and

signed the Pixies and the Sugar-

cubes when he was at I. A shased

Because of Kneeling Elephant's

P&D deal with RCA, "Songs From

My Funeral" has already been li-

censed to BMG Australia and BMG

RCA views the album as a definite

lifestyle project and will promote it

accordingly, says Cliff O'Sullivan, VP

of marketing at RCA. In addition to

(Continued on next page)

"I immediately thought of groups

ultra cool, and trip-hoppy.

Geiger became aware of Snake-

trays our personalities, rather than being marketed at an age group. Maybe later we'll be wearing

grown-up things." Epic U.K. licensed the act from Glow Worm Records, an imprint run by Ray Hedges-who co-wrote and produced the act's self-titled

album-and manager Kim Glover. Released in the U.K. in October, the album has gone double-platinum, with more than 700,000 units sold. The third single, the slower ballad "To You I Belong," debuted (Continued on page 15)



Boys in Action. Howie D., second from left, of the Backstreet Boys congrate lates Trans Continental/Logic act Lyte Funky Ones (LFO) after a recent gig at Disney's Pleasure Island. The act is currently promoting the single "If I Can't Have You" from its forthcoming eponymous album. Pictured with Howie, from left, are LFO's Bred Fischetti, Brian Gillis, and Rich Cronin.

Headed For Stores In 1999: New 'N Sync, Waits, Imbruglia; 35 Years Of Whisky A Go Go

hu Melinda Neuman

N THE STUDIO: We had barely finished hanging our 1999 calendars when word came streaming in about a

number of new releases slated for this year. 'N Sync will return to the studio early this year to work on its new album, which the group hopes will come out in August. Says group member Lance Bass,

"We want to start early [on the record] because we have an arena tour in March, April, and May

'N Sync's Justin Timberlake adds, "We've been working on songs on the road. We will be working with many of the same writers and producers, although we

are talking to some new ones also. We have a process when we record. We write a bunch of sones. throw them all in a pit, and then nick and choose the ones we like the best. It will be a nice mix of ballads and party songs. We just want to have fun

Natalie Imbruglia, who is writng her follow-up to "Left Of The Middle," says she expects the new effort to be "more focused, I'd like to use just one producer who can fulfill that for me

instead of a lot. The ballads will still be there, but there'll be other stuff. I might funk it up a bit"... Tom Waits has wrapped his first studio album for Epitaph. The project, called "Mule Variations," comes out April 20. He produced the album with Kathleen Brennan Tom Petty & the Heartbreakers' new Warner Bros, album will come out in April. Petty is producing

the album with Rick Rubin and Mike Campbell. RCA has signed Kevon Edmonds, formerly of After 7, to a solo deal, Edmonds' older brother Kenny, better known as Babyface, is writing and producing a number of tracks for the fall release . . . Joey McIntyre, best known for his stint in New Kids On The Block, will release his solo debut March 2. The first single, title track "Stay The Same," is already being worked at radio by the Columbia Records Group's new imprint, C2, and McIntyre has club dates scheduled

STRANGE BEDFELLOWS: Metallica and composer/conductor Michael Kamen are joining forces with the San Francisco Symphony for two nights of Metallica music. The concerts will be held April 21-22 at Berkeley, Calif.'s Community Theater. Metallica and Kamen, who will conduct the orchestra, worked together previously when Kamen provided orchestration for

for his hometown of Boston, New York, and Providence.

R.I. The album was produced by Joe Carrier.

the track "Nothing Else Matters."

The group, which declared it will put out an album a year in 1996, is still discussing whether it will release the project on audio and video. Tickets are \$40.

ON THE ROAD: The Nu Nation 1999 tour kicked off Dec 26 with headliners Kirk Franklin and CeCe Winans, at the Kiefer Uno Lakefront Arena in New Orleans. The 60-city arena gospel outing also includes Trin-I-Tee 5:7 and will be sponsored by Kmart, Honeynut Cheerios, Pro-Line Corp., and Church's Chicken. The Jan. 2 Washington, D.C., concert was taped by producer/director Debbie Allen, for a later network special... Alanis Morissette starts a world arena tour Ja 30 in New Orleans, Liz Phair will open the first eight shows and then will be replaced by Garbage . . . Lauryn

Hill will start a tour in February. "It's going to be something small and a lot more intimate than people are expecting so I can get to know the audience," she says.

SOUTHPAW: Ex-En Vogue member Dawn Robinson is looking for distribution for Leftside Entertainment, the new label she's started. Serving as an outlet for her own music, the label will also be the home to a number of artists she's signed, includ-

ing female rapper Kelli and male solo rapper Twist. Robinson is working on her album with a number of producers, including Allen and Kenny Anthony, better known as R&B act Christion. "This record will have some of the same feel that En Vogue had as far as the class we had, but it will be a little more street," Robinson predicts. She's hoping for a spring release. She had been signed to Dr. Dre's Aftermath Records. but she and Dre split before any album was released. "Dre had other commitments with the Firm and King T. I said, 'It's been a year, and I don't want to wait anymore." "As for her former En Vogue mates, she says she

wanted to pursue both a solo and group career, "like Phil

Collins and Genesis, but it didn't work out that way. MAKE OURS A DOUBLE: Venerable Los Angeles nightspot the Whisky a Go Go is marking its 35th anniversary with a weeklong celebration starting Sat-urday (16) that will feature a number of the acts who made it the historic spot it is. Among those returning to the club are Johnny Rivers, Nancy Sinatra, the Grass Roots, Edgar Winter, Rick Derringer, Black Oak Arkansas, Jan & Dean, and former Three Dog Night member Chuck Negron. Tickets are \$35 per night, with proceeds going to the National Multiple Sclerosis Society, Each evening will be broadcast live on

the club's anniversary World Wide Web site. Assistance in preparing this column was provided by

www.whiskey35.com.

Snakefarm Turns To Traditional Folk Sonas For Debut Set Dn RCA BY MICHAEL PAOLETTA "Laredo," and "Rising Sun" bask in

by Bug.)

marketing outlet.

Triad Artists

Italy.

NEW YORK-Since 1984, Anna Domino has released four albums two EPs, and a "greatest hits" collection (1996's "Favorite Songs From The Twilight Years") on the Belgian label Les Disques du Crepuscule. On Feb. 16, Domino enters a new phase in her career with the Kneeling Elephant/RCA Records release of "Songs From My Funeral."



Domino, along with her life/music partner Michel Delory, is now using the moniker Snakefarm. And "Songs From My Funeral" finds the pair exploring traditional folk songsalbeit in Domino style.

This project started out as an exercise. explains Domino. "I wanted to make music with a heavy drum

ly to such things. But these traditional songs did. Steeped in Sneaker Pimps-style industrial-strength beats, songs like

'n'bass feel. It's something I always wanted to do, but my melody-driven and verbose music didn't take kind-

"St. James," "Banks Of The Ohio," BILLBOARD JANUIARY 16, 1999

After Finnish Success, 550's Janita Brings Her Soulful Sounds To The U.S.

BY CHARLES R. BOULEY II LOS ANGELES—As Janita eyes

the Feb. 23 release of her eponymous 550 Music debut, she can't help but feel like she's outlining the script for a Cinderella-like movie.
Two years ago, on the heels of three successful albums in her

Two years ago, on the heels of three successful albums in her native Finland, the 18-year-old pop ingénue bid goodbye to a growing career and loving family and hopped on a plane for New York with her beau.

Upon landing, they asked the cab driver for advice on where to live in the city, and he recommended the Brooklyn Heights neighborhood. She now lives there. Once settled, Janita dove into the music scene, making the necessary connections for an American record deal.

One day, producer Jimmy Dougnlass happened to be in the suproom as Janita; after hearing one of her tracks, "Getting Over," he felt compelled to introduce himself. A few months later, on April Fool's Day, Janita got a call from Michael Kaplan, senior Ye of A&R at 550 Asplan, senior Ye of A&R at 550 Story a serpenwriter would love, but it was forged in hard work for bit is now 20-year-old industry veteran. "I was working very hard in Fin-"I was working very hard in Fin-

land, but I wanted more," Janita

recalls. "Leaving was a gamble. But

it all worked out so well. Even I can't believe it." involved in the A&R process. The can't believe it." janita's self-titled 550 Music longtime collaborator, Tomi Saction



JANITA and Douglass.

"I haven't been this excited about an act since I signed Ginuwine," Kaplan says. "I was intimately

Tyrese Jones

involved in the A&K process. The pairing of Jimmy with Janita's longtime collaborator, Tomi Sachary, was incredible, because their sensibilities really complement each other. Tyrese, who is from the Boyz II Men camp, is also a natur-

al choice for this project."
What Janita, Kaplan, and the producers at hand created is an album steeped in soulful vocal sophistication that is beyond the young artist's years. How did Jani-

ta get so funky?
"In Finland, I listened to soul
music exclusively—people like
Diana Ross, Michael Jackson, and
Stevie Wonder," she says. "When I
came to New York, I knew I had to
be a part of that sound, that experience."

Janita is quick to dismiss the genre-defining labels musicians face in this country.

amuseme

"Music should be—and throughout the world usually is—a diverse medium," she says. "People should, and do, listen to a variety of things. In this country, I have found the labeling is important only to people behind the scenes. The fans, the public, they want a variety of

Kaplan agrees, adding that he "wouldn't characterize this as R&B. It's sophisticated urban pop, or 'SUP,' as I call it."

sounds

While good fortune has helped Janita's career up to this point, artist and the label aren't leaving anything else to chance. Janita will spend much of the first quarter of '99 trekking across the U.S. visiting radio and retail. Janita is managed by Larry

Mazer at Entertainment Services Unlimited, and she is booked by Creative Artists Agency.

SNAKEFARM TURNS TO TRADITIONAL FOLK SONGS FOR DEBUT SET ON RCA (Continued from previous page)

servicing advance copies of the CD to independent and major music retailers, the label is targeting art galleries, coffee shops, hair salons, and boutiques.

boutiques.

As for radio, O'Sullivan finds it encouraging that "NPR stations are already playing the record."

already playing the record."
For street-level promotion, RCA
has aligned itself with tastemaking
New York-hased Giant Step Records

for a two-month period this past fall to assist in setting the stage for Snakefarm. Giant Step made sure the set's

Giant Step made sure the set's first single, the promotional-only "St. James," released Sept. 14—with remixes by Gus Gus, Hypnogaja, John Tejada, and Skylab—was serviced to influential club DJs.

According to Maurice Bernstein, president of Giant Step, DJ response has been mixed, with remarks from DJs ranging from "Enough of the Portishead rip-offs" to "She has been the spearhead for all singers of the trip-hop scene, like Hooverphonic and Portishead."

For David Shebiro, owner of New York independent music shop Rebel Rebel, the latter comment hits the nail right on the head. "Who knows where bands like

"Who knows where bands like Portishead would be today if it weren't for the early work of Anna," Shebiro remarks. "She definitely laid down a great portion of the foundation for many of today's artists."

Shebiro confirms that fans of Domino are a loyal and devoted bunch. "We've always done well with Domino's albums. She definitely has her following. And from what I can tell, they won't be disappointed with Snakefarm. In fact, this project has the potential to bring new fans into the Domino camp."

While the seeds for Snakefurm managed by Los Angeles-based Queenpin Management and booked by Kneeling Elephant—were planted three years ago, the idea of reinterpretting a standard was not foreign to Domino. She injected new life into Tennessee Erine Ford's "Sixteen Tons" on her 1984 EP, "Rythm."

Domino was born in Tokyo and raised in Ann Arbor, Mish.; Florence, Italy; Ottawa; and New York. Belory was born and raised in Ottignes, Belgium. These days, they all Borrego Syringa, Caift, home. Originally, Snakefarm was to be a non-touring act. "Too many manor-touring act. "Too many mareferring to the act's reliance on technology, Argarethy; though, she's had a change of mind. "Oh, we'll be touring," says the

singer. "The band will consist of bassist Pau Dugan and guitarist] Stephen Ulrich, Michel, and myself. And the more I think about all the possibilities, the more excited I get." She continues. "My job truly is fun, and this music [on the new all burn] is such great stuff to dig into. Rhythm is so liberating. In fact, it's bluerious."

Billocard DIRECTORIES The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical

IN TERNATIONAL BUTER'S GUIDE: jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry. A powerful tool. § 139 INTERNATIONAL TALENT & TOURING DIRECTORY:

The leading source for those who promote or manage talent. Lists US and Intl. talent, booking agencies, facilities, services and products, \$109 RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail mustic community. Detailed information on thousands of independent and chainstore operations across the USA, \$165.

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 4000 professional services and suppliers. \$65

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator, includes Arbitron information of top 100 markets. \$95
INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:

The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$75

To order: call 800-344-7119 (International 732-363-4156).

fax 732-363-0338, or mail this ad and payment to: BB Directories, PO Box 2016, Lakewood, NJ 08701. Add \$6 per directory for thisping (\$1 4 for international orders). Add sales tax in NY,NJ, CA,TN, MA, IL, PA & DC. Orders payable in U.S. funds only, All sales are final. www.billboard.com

BOZZ3028

b u s iness TOP 10 CONCERT GROSSES ABTISTIST CELINE DICH SS 820 100 Enterprises Evening Star Prods America West Arene Dec. 33 \$882,560 18,128 MCM Grand Gorden See 2 \$877,218 11,160 Masse Midland Arana Dec. 15 SMINEY BUFFETT & THE COGAL REFER BAND DAVE MATTHEWS BAND \$582,829 19.736 EISS CAROLINE'S SPINE \$515,734 550-537 75/532 75 Bryce Jordan Center, Dec. 15 Prods. New Park Econtain Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group Bospoores should be submitted to Bob Alles, Naishrelle, Phone, 615-321-9171, Fax-615-321-0878 For research information and prioring, call Bob Alles, 615-321-9171.

B*WITCHED TARGETS YOUTH MARKET

(Continued from page 13)

at No. 1 on the "official" U.K chart for the week ending Dec. 19.

To date, all three singles ("C'est La Vie," "Rollercoaster," and the current offering) have been No. 1's here, and they have also topped charts in Australia and New Zealand. To date, the global album sales—excluding North America total 1.1 million, according to the label.

In continental Europe, where B*Witched will be doing promotion in the first quarter, the act has notched gold album status (30,000 units sold) in Belgium, and 14,000

have sold in Italy.

But Sony U.K. is reserving its firepower for the U.S. in the early

months of 1999.

Brian Yates, VP of international for Sony Music U.K., says support on the 'N Sync tour is the perfect vehicle for breaking the act in the world's largest market. However, the major is not relying on that alone and is also organizing at ite-in with Hello Kitty and the Fetish cosmetics brand.

B*Witched posters will be displayed in the windows of Hello Kitty's 125 free-standing stores, mostly based in malls. Some 115,000 three-track B*Witched cassettes will be given away with purchases. "It's encouraging that they've got a teen audience. We've always dealt with 11- to 16-year-olds when marketing music," explains Ystes. "With this we're also looking at the 'tweenie' market," he adds, referring to the 5- to 11-year-old and below age group. "Those tweenies are becoming fashion conscious

much earlier than we realize."

The co-promotion deal with
Fetish involves B-Witched appearing on point-of-sale material and
cross-promotion of the music and
the product.

the product.
As in its European and Australasian promo jaunts, the act will target shopping malls on days when it plays U.S. locations.
Trucks will visit the location in advance of the act's appearance and distribute B*Witched-branded

Epic U.K.'s Stringer is keen to see whether "C'est La Vie" sticks at U.S. radio. "With acts like the Backstreet Boys and 'N Sync, there's more radio formats to take on this kind of record," he says. Andrew Jave, PD/music director

of WEOW Key West, Fla., agrees.
"They have a freshness that radio
needs right now, but they're also in
the pocket of current trends," he
says.

B*Witched is managed by Tommy Jay Smith and Kim Glover of International Management. Smith says he saw the act in Dublin two years ago before it had a label or management deal. "What was there was very raw, but they had written their own songs and routines," he says. "They had styled themselves. More to the point, they had huve ambitton and drive."

had huge ambition and drive."

Mark Wood, singles product
manager at the Our Price chain,
says the act has a good chance of
consolidating its position in the
U.K. market. "I think they're in for
a good year," he says, noting the

a good year, ne says, noung neac's appeal to a new generation.

"The Spice Girls and All Saints are perhaps becoming a bit distant from the very young kids," Wood says. "They're becoming more sophisticated—married to footballers, pregnant, etc., and I se B-Witched as being their natural

heirs. They're very much an upcoming 'just won the talent show' sort of band, and kids really like them."

The appeal is brosder than just kids, says Wood, whose chain has 250 stores and some 15% of the U.K. retail market, according to the British Phonographic Industry.

Ex-Strangler Has 2nd Solo Set

Cornwell's 'Black Hair' Due From Velvel

BY DAVID RICHARDS

SILVER SPRING, Md.—On Feb. 23, former Stranglers guitarist/ vocalist Hugh Cornwell issues his second U.S. solo collection, "Black Hair," on Velvel Records. "Black Hair" is a reconfigura-

biack mar is a recoming tion of his fourth U.K. solo album, "Guilty," which was released in 1997 on Snapper Records and received critical acelaim in Europe and the U.K. The U.S. version (retitled after one of that

set's standout tracks)

drops one track ("Five Miles High") and adds two brandnew cuts: the stunning ballad "Jesus Will Weep" and the rockedged "Not Hungry Enough." Cornwell left the Stranglers in

1990. By that time, the band had become a British institution. They released their debut album four menths before the Sex Pistols and survived the U.K. pop scene for the next 13 years, racking up more than 30 chart hits. In the

U.S., the band had its biggest hit with the modern rock staple "Always The Sun," from the album "Dreamtime." Cornwell left the Stranglers in 1990, much to the disappointment of many of the band's fans.

"The new album is a chance for me to come clean from all the baggage, the rumors, and innuendo I accumulated while with the Stranglers." Cornwell says.

After spending the '90s on a variety of projects, including several solo albums and working on music for several U.K. television shows, Cornwell, who is managed by David Fagence, decided

to go back on the road with a fourpiece band last year.
"The album's producer, Laurie Latham, wanted to get me back to a rockier sound, using real drums, playing guitar," he says.
"I really liked what came out of

(Continued on next page)

THE DEMON FAMILY ALBUM

(Continued on next page)

Demon is actively seeking masters and catalogue from existing established acts, for all territories world-wide



Elvis Costello Nick Lowe Al Green Marc Bolan & T Rex Crazy Cajun Hi Records Brunswick Records

Orbison Records



Demon is represented in the USA by John Lomax III Fax: 001 615 356 4668

To see the full picture, contact Pete Macklin at Demon

6 The Green Richmond Surrey TW9 1PL

Tel: +44 (0)181 948 0011 Fax: +44 (0)181 948 1698

or see him in person at MIDEM, stand no 09.08 Tel: 0033 4929 98091

THE BIGGEST AND BEST DEMON CATALOGUE TO DATE IS OUT NOW

BILLBOARD JANUARY 16, 1999

When the show hits the road, the music industry turns to the premier reference guide...The International Talent & Touring Directory.



Over 17,000 listings in the U.S. and 22 countries worldwide complete with key names, addresses, phone numbers, e-mail addresses, and web sites!

· Agents & Managers · Sound & Lighting Services · Venues · Clubs · Hotels · Instrument Rentals · Book & Agents · Staging & Special Effects * Security Services * Charter Transportation

YES! Please send me Billboard's 1999 International Taient & Touring Directory, I am enclosing \$109 per copy plus \$6 shipping and handling

please add appli	cable sales tax.	M, IL, FM, OH, TM & DO
# of copies	. Check enclosed to	r \$
Charge \$	to my: American Express	☐ MasterCard ☐ Visa
Card #		Exp. Date

Signature (required) Cardholder (please print)

se note: Orders are psyable in U.S. funds drawn on a U.S. bank only. All sales final.

stest service call 1-800-344-7119, Outside the U.S. call 732-363-4156. Or fax your order to 732-363-0338. ow available on diskette end mailing lebels for rates cal Mike Sisto at (212) 536-5017

e in the Directory — call Jill Carrigan at 323-525-2302. www.billboard.com

Artists & Music

CORNWELL

Continued from previous page)

Ironically, the album's most rock-oriented track, "Black Hair, Black Eyes, Black Suit," was written and recorded in the studio, Cornwell notes, "When we came back, we ended up arranging a couple of the songs in the studio, like Black Hair and 'Torture Garden.

Booked by Little Big Man, Cornwell is eager to tour the U.S. this spring. "I'll do a press tour, just me, alternating on acoustic and electric guitar. Then in April I'll come back with a full band. I look forward to playing all sorts of stuff-my solo work and plenty of Stranglers."

Cornwell will come to the States with built-in recognition, not only from his first solo album, 1988's Wolf" (which was released on Virgin), but also from the large and rabid fan base the Stranglers still have. Last year saw the release of the Stranglers tribute album, "No More Heroes" (Elevator Music Records), and the band is a perennial fixture on '80s compilations, most recently on Rhino's forthcom-

ing "Post Punk Chronicles" set And, Cornwell notes, the Internet has allowed him to keep those fans informed of his new work, "My Web site was listed as one of the world's top 1,000 music sites. The sheer amount of E-mail and posting it gets is amazing."

Velvel plans to work the album via a multifaceted World Wide Web presence, an extensive street-level marketing campaign that includes a series of shows, and radio/retail

"I realized the other day I've been recording for 20 years now, so it will be nice to tour the U.S. and look back," he says. "But at the same time, I am ready to move forward. I think this record does a little bit of both for me."

B*WITCHED

(Continued from previous page) "There's obviously a lot of people

buying these records; they can't just be from that young age group. There just aren't enough of them. So they're obviously appealing to several different age groups."

As for breaking in the U.S., the

band members are determined to continue with their diligence. Their visibility will be aided by 30-second commercial running in movie theaters showing "Babe: Pig In The City" and "Prince Of Egypt." There will be a half-hour special on the Disney Channel in February.

They've also been actively promoting the project in malls across Europe and the U.S., which has been hugely successful. Says Armaou, "We had one in-store promo in Australia in a mall, and 6,000 people turned up, and we were going, 'Are you sure there's no one going on after us?"

Assistance in preparing this story was provided by Tom Ferguson in



BY CATHERINE APPLEFELD OLSON

TOP THIS: After Sony Classical's "Titanic" plowed through virtually every existing sales record, and several weeks passed when you couldn't think of breaking into the top of The Billboard 200 unless you were a soundtrack, it's hard to imagine that 1999 could top the year gone by for soundtracks. Then again, that's what most of us have been saying every year for some time now Let this soundtracks writer go on the record to say that 1999 will be

yet another watershed year for the business of film music, albeit-w ope-with more discretion about which soundtracks get released and a cooling of the soundtrack-artist bidding wars, which were going through the roof at the end of 1998.

The good news for labels large and small is that soundtracks (final ly) are no longer considered poor stepchildren to films. And if a record company hits pay dirt during that ultra-limited window in which a soundtrack can break, soundtracks can be excellent profit centers

The bad news is that some studios and labels are still gun-shy about taking chances with soundtrack music, instead competing for a handful of artists. This process brings budgets and IOUs to levels that some independent labels with great ideas simply can't handle. It's too early to say whether the crop of first-look distribution deals—such as Miramax's arrangement with Capitol and Universal comrades Jersey Films/ Jersey Records' pact with MCA—are helping or hurting the situation. Perhaps in 1999 the powers that be will seek to expand the soundtracks gene pool a little bit. After all, where was Marcy Playground before Jay Farris decided to put "Sex & Candy" on Mammoth/Capitol Records excellent little "Hurricane Streets" soundtrack?

Of course, big names usually sell, and judging by the biggest soundtracks of 1998, the more the merrier was definitely the case. R&B/hiphop-driven soundtracks continued to prove that they can sell big, regardless of the niche nature of some of the films from which they're culled.
Witness Interscope's red-hot "Bulworth." Country artists also claimed a big share of the film-music scene, particularly with the success of Capito?s "Hope Floats." But it was the turbo-charged pop and rock soundtracks—Warner Sunset/Reprise's "City Of Angels," Columbia's "Armageddon," and Epic's "Godzilla" among them—that led the way with loads of star power and killer singles

TV soundtracks came into their own in 1998, as did soundtrack sequels. This is despite the fact that both concepts have generally had only luke-warm success. On the TV side, one of the more inventive and targeted soundtracks is American/Columbia's "Chef Aid: The South Park Album." The number of TV soundtracks released last year was staggering.

Same goes for "soundtracks" to computer games and other peripher-als, such as books. Although Virgin should be commended for trying something a bit different, the flat sales of its soundtracks to the cult video games "Myst" and "Riven" should be enough of a warning light for labels to keep their eyes on the silver screen, not the computer screen,

Sequels fared a little better, particularly given that motion pictures continue to pack more music cues than can be accommodated on one album and that the race to secure album rights often isn't completed by the original soundtrack's release date. The "Boogie Nights" followup is an excellent example of a sequel done right—as are Maverick Records' "The Wedding Singer, Vol. 2" and Mercury's sequel to "The Full Monty." DreamWorks Records' decision not to string out its "Prince Of Egypt" albums, but rather release three soundtracks at the same time, seems to be faring well for that label.

One exciting trend that picked up steam in 1998 and should continue this year is that of a single artist or act contributing all of the music to a given film. Current film music darling Shudder To Think had a twolay last year with its Velvel Records soundtrack to "High Art" and Epic's "First Love, Last Rites." (For the latter film, the band called on a string of collaborators, including Billy Corgan, Liz Phair, Nina Pers son, and Robin Zander.) Public Enemy returned to the scene to do all of the non-score music for Spike Lee's "He Got Game," released by Def Jam Records and less well-received than we think it should have been. The Red Elvises wrote and performed all the songs in Palm Pic-tures' "Six-String Samurai," and director Richard Linklater called on Austin, Texas, act the Bad Livers to write a good chunk of the music for "The Newton Boys," released by Sony Music Soundtrax

On the industry front, there were few state-of-the-business conferences that didn't at least include discussion of soundtracks. Film music even got a conference of its own in the Sound of Film industry panels and showcases created by New York-based KnitMedia. Here's to another powerful year in soundtracks.

BILLBOARD'S HEATSEEKERS, ALBUM CHART

WEEK	WEEK	CHART CHART	COMPLED FROM A INCIDENT SAMPLE OF BETTAL STORE, MASS MARCHANCE, AND SOLUTOTS CALLS THE METHER SALES THE POINTS COLLECTED, COMPLED, AND PROVINCED BY ARTIST ANALYSY 16, 1999 ARTIST ANALYSY 16, 1999 TITLE	top 1	00 of Ti	n fo nor	It lists the best-colling titles by new and disvelaging artists, defined as the seed 200 chart. What an altern reclaims this level, the about not the are on the Heatenbers chart. All alburns are assistate on cassistated and of is with the greatest seles gains. © 1999, Bilboard title Communications.
<u> </u>			No. 1	26	23	26	EVERYTHING BLACKEIRD 38003/SIRE (10.96/14.98)
DI	_	14	TYRESE RCA 66901*19 (80/13:00) TYRESE	27	29	9	T.D. JAMES WITH THE POTTER'S HOUSE MASS CHOIR INTERVITWING REACHER DIC HER
2 1		15	ORGY ELEMENTREE/REPHISE 46923/WARNER UROS, (7.96/11.98) CANDYASS	28	31	13	HEATHER NOVA BIG CATAWORK 67903/E/IC (10.98 EQ/16.98)
9 2		25	FIVE A1857A 19003 (10.98/16.98) FIVE	28	34	9	CHAYANNE SONY DISCOS 82869 (8.98 EQ13.98)
4 4		91	THE FLYS DELICIOUS VIRVL 74000/TRALIMA (10.96/16.98) HOLIDAY MAN	38	37	9	OLGA TANON WEA LATINA 25098 19 98/15 983
9 9		10	DIVINE PENDULUM 12325/RED ANT (10,98/16,98) FAIRY TALES	(31)	RE	ENTRY	JESSE POWELL SLAS 11789/MCA (10.98/16.98)
9 9	-	19	SHAKIRA SONY DISCOS 82746 (10 56 EQ/15 56) DONDE ESTAN LOS LADRONES?	(32)	Rf.	ENTRY	LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (1) 95/16 96
9 9		9	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.96) THEY NEVER SAW ME COMING	33	45	5	FULL BLOODED NO LIMIT 50027*/PRIORITY (10 98/16 98)
1 (8	_	19	FATBOY SLIM SKINT 66247*/AST/MUWEINS (10.90/16.90) YOU'VE COME A LONG WAY, BABY	(34)	RE	ENTRY	PLACEBO HUT 46531/VIRGIN (11, 59/16 90)
• .		9	KID ROCK LAWANTLANTIC 83119/46 (7.59/11.96) DEVIL WITHOUT A CAUSE	38	37	23	THE W'S 5 MINUTE WILK 25204 SARAHELLUM CO. SULE SID
1 1		19	TATYANA ALI MUMORK 68656/EPIC (10.98 EQ/16.90) KISS THE SKY	38	33	13	BURLAP TO CASHMERE SQUINT 541013/MM IS 98 EQ/12 980
1 5		19	THE WILKINSONS GANT (MACHANILE) 24699 WARNER BROS. (MACHANILE) (TO 98/16 9/11 NOTHING BUT LOVE	(37)		FRIRT	ELLIOTT SMITH OREAWORKS 5004819EFFEN (8.98/12.98)
2 1	16	38	ELVIS CRESPO ● SONY DISCOS 82634 (8:98 EQ 14:98) SUAVEMENTE	38	21	S	BOR & TOM BUT GEORGIAN MOUTH (17 9425 98)
3 2	_	11	GODSMACK REPUBLIC 53190/UNIVERSAL 08.98/12 980 GOOSMACK	39	50	43	COAL CHAMBER ROADRUNNER SREETING 98/15 98
4 1	12	21	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) JENNIFER PAIGE				
5 1	11	27	CLEOPATRA MAYERICK 46926/WAINER BROS. (10.98/16.98) COMIN' ATCHA!	(40)	_	ENTRY	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)
6 1	18	53	SEVENOUST TVT 5730 (10.98/15.98) SEVENDUST	41	41	14	WILL DOWNING & GERALD ALBRIGHT VEINE FORECAST SENSITIVENEE (15 M EQ.)
17) 3	12	15	TRICK DAOOY SUP-N SLIGE 2802/WARLOCK (10.98/16:98) WWW.THUG.COM	42	24	19	KEB' MO' OKEN-550 MUSIC 69376/EPIC (10.98 EQ/16.98)
18 1	17	25	TRIN-I-TEE 5:7 a RITE 900944NTERSCOPE (10.98/15.98) TRIN-I-TEE 5:7	(43)	-	ENTEY	GRUPO MANIA SONY DISCOS 82878 I 8 98 EQ/34 981
19 2	22	18	SARA EVANS RCA (NASHVILLE) 67653/RLG (10 98/16 98) NO PLACE THAT FAR	44	28	52	AVALON SPARROW 51639 (10.98/15 98)
20 1	14	15	LEE ANN WOMACK DECCA 70040/NCA NASHWILLE (10.98/16.98) SOME THINGS I KNOW	(45)	N	ew F	THE WAITING SPARROW 51679 (15.98 CD)
21 2	27	48	JAGGEO EDGE ● 30 50 DEF 68181/COLUMBIA 10.98 EQ/16.9() A JAGGED ERA	46	38	52	BUENA VISTA SOCIAL CLUB WORLD CROUTINONESICH 75478IAG (10.98) 7.56
22 1	13	11	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98) PRAY	47	39	45	OIANA KRALL IMPULSEI 233/5RP (10.98/16.98)
23) 4	и	2	EMILIA RODED 53236/UNIVERSAL (10.96/16.98) BIG BIG WORLD	46	25	27	RICH MULLINS AND A RAGAMUFFIN BAND MYRRAWORD 693094PTC 113.9
24 3	35	3	JUAN LUIS GUERRA 440 KAREN 930236/FOLYGRAM LUTNO 19-90 EQ16 390 NI ES LO MISMO NI ES IGUAL	(49)	\$£	ENTRY	ZEBRAHEAD COLUMBIA 69155 (10.98 EQ/16.98)
25 2	76	17	SUSAN TEDESCHI TONE COOL/ROUNDOR 471 [64/MERCURY (10 96 EQ/16 98) JUST WON'T BURN	(50)	RE	ENTRY	BLACK EYED PEAS INTERSCOPE 90152* (10 98/16 98)

Rapper/teacher, L.A.-

based rapper Defail is the

wit Crew which includes

King T. The Alkeholiks.

and Yalhit But Deferi

teacher et Ingiewood

newest member of the Lik-

whose real name is Duane

Johnson, isn't a typical rap

artist: He's also a history

(Calif.) High School. His

debut album, "Focused

Bout is due Esh 9 and

the virtee for "Librit Con-

nection" has been pleyed

on the Boy and BET Even

with his budding hip-hop

career, Defari seys that for

day job. He notes, "Even

though i have two [col-

now, he's not giving up his

lege] degrees . . . so what?

people are still strugging.

a homeless man still needs

Once you get out of class,

Daily" (Black Label/Tommy

S HANNON SHINES: Brown developed her craft Country singer Shannon singing at nightclubs and

restaurants in her native Iowa. After moving to Nashville in 1994, she signed a deal with Arista/ Nashville, which released her debut album, "Tour Of My Heart" in 1998. Her "I Won't Lie" single has made inroads on the Billboard Hot Country Singles & Tracks chart, peaking at No. 58. The video has been in medium rotation on

CMT Brown could be considered some. one who's suffered for her art . . . literally. During the video shoot for "I Won't Lie," her hair caught on fire. Luckily, she wasn't seriously injured, end we can hope that the only burning up

Brown will do

from now on is on

the charts.

NDIGENOUS BREAKTHROUGH: The rock band Indigenous is a femily affeir: The group consists of two brothers (Pte and Mato Nanii), one sister (Wanbdi), and their cousin (Horse), who are all members of the Nakota American Indian tribe. The



Liberation Front's brand of electronica/techno music can be found on the L.A. duo's selftitled debut album, due Feb. 9 on Sol 3/BMG. The group's Herwig Maurer and Ran Pink met while at Boston's Berklee College of Music and recorded the elbum at their recording studio Alphastate

Techno Upstarts. Mankind

REGIONAL HEATSEEKERS



REGIONAL ROUNDUP Rotating top 10 lists of best-selling titles by new and devel

sees Nothing But Love

family members grew up in South Dakota and released three independent albums before signing to the fledgling Pachyderm lebel. Indigenous' latest album, Things We Do," features

the single "Now That You're Gone," which has been getting spins on mainstream rock stations such as KLOS Los Angeles; KMOD Tulsa, Okla.; and WZZR West Palm Beech, Fla.

R AZE THE ROOF: RAZE is a

new contemporary Christian group from Tulsa that may draw some comparisons to de Telk. That's because the group's fresh-faced, multicultural image could find mass appeal with fans of contemporary Christian music. RAZE's "That's

The Way" EP (ForeFront) was released in December, and the group's music features singing and rapping set to melodic pop beats. RAZE's mission, according to the band's bio, is "unencumbered ministry and outreach to the uncharched world at large, especially among youth." The group mem-

bers-Ja'Marc, Mizzie, J.d., and Donnie, all in their early 20s-have already played concerts in the U.S. and U.K. Upcoming RAZE

XO

BACK IN '98 COAL CHAMBER ON DA CRIND PLEASURES OF THE NIGHT SLOW DOWN THE DYNASTY A MAZE OF GRACE UNFAZED

BUENA VISTA SOCIAL CLUB LOVE SCENES THE JESUS RECORD

WASTE OF MIND BEHIND THE FRONT

ed as those who have never appeared in the of the artist's subsequent albums are immedi-te and CD. "Autorisk indicates visid LP in SUPER NATURAL LINE FROM THE POTTER'S HOUSE CIDEN ATADO A TULAMOR TE ACCIDINADAS DE MI BOUT IT HEIST OF THE CENTURY MEMORIAL DAY WITHOUT YOU I'M NOTHING COLIDTA COOM THE LAST ANYRODY OUT THERE?

EPIC (13.98 EQ19.98



Solo Wilson Sister

Nancy Wilson, e founding membar of Haart, has takan e temporery leave of ebsence from the group end is stepping out as e soio artist. Her debut album, "Live At McCabes Guitar Shop" (due Feb. 2 on Epic), was recorded at the Senta Monica, Calif., music store that doubles se en intimete performance yearing. The wateren rocker wiii leunch a solo ecoustic tour in support of the album, end on Jen. 24, VH1 will premiere a "Rehind The Music"

west dates include Aug. 26-28 at Kingdom Bound in Darien Lake, N.Y.

episode on Heart.

Reviews & Previews

POP Sings Irving Berlin & Yip Harburg

Original Cast RROG In many ways, this is the best of Robert Clary's recent surveys on Original Cast of the masters of show music Iming Borlin rae, wrote with Berlin, and byright Yip Harburg collaborated with the likes of Harold Arien, Burton Lane, Arthur Schwartz, and Vernon Duke. On this studia recording Clary showeases his broom style, well-suited to many of the songs here. While he can certainly put over a take his deeply felt medley of Berlin's "How Deep Is The Ocean" and "How About Me?" as two of many exam the album's one mistake is ness Is Just A Thing Called Joe," a great song that isn't right for Clary, But there are 19 other reasons-plas a cozy jazz combo, the John Rodby Trio-to expose

this album to theater/cabaret fana ALBERT HAGUE & RENEE ORIN Chill. Young & English LML Munic 105

Albert Hague is the composer of the melodies of two fine Broadway scores: 1965's "Plain & Fancy" (the source of h best-known song, "Young And Foolish") and 1959's "Redhead," He is also familiar to movie and TV buffs from his role as a music professor in the film and TV series 'Fame." His wife, Renee Orin, is an actress and singer. Together in a February 1998 performance at the Los Angeles nightspot Cinegrill, they sang with a nice, informal air and offered amiable chitchet But for musical theater fans, the evening Mso served as a rare, winning reprise of Hamue's work on Broadway along with a haunting blues number. "Early Blue " that he wrote with poet Langston Hughes Also of note are songs Hague wrote with the late comedian Alian ("Muddah, Faddah") Sherman for a 1968 show, "Fig Leaves Are Falling," that never made it to Broadway. Whatever other failings bung over that musical, the songs presented here indicate that the score wasn't one of them. An entertaining and edifying cabaret performance. Contact: 323-856-9202.

PRODUCERS: Phillip Randall, Stephen Jay, Michael

As befits the Beauty of Disney's "Beauty And The Beast," cabaret star Paige O'Hara has the right youthful and gentle touch singing songs mostly associated with children's fare, such as "Peter Pan" (the Broadway version), "Rainbow Con-nection," and "Pinocchio," These sources and others make for some fine material, which is just the way it should be for O'Hara's tander way with tander material Songs include "Never Never Land," "Count Your Blessings," "Tomorrow," "Dream," and "Look To The Rainbow O'Hara is assisted on two tracks by Jodi Benson and Savannah True Randall.

DANCE

* CASSILIS 1999

MOON PERSON PRODUCT For Proceedings For the better part of this decade, Philippe oass (Hubert Blane-Fran-

SPOTILGHT



PAUL WINTER AND FRIENDS

Celtic Solstice

CICESS Paul Worker Down No. Winks Lindow Martin 81529 sical journeyman who has com posed, recorded, and performed authoritatively in genres ranging from bossa nova to jazz to new age, Paul Winter assembles a group of talented friends to join him in a celebration of ic—another style he has explored extensively over the years, most recently in his 1998 Summer Solstice and Winter Solstice concerts at New York's Cathedral of St. John the Divine. A soprano saxophonist with a s, Winter shines alongside the likes of willeann pipes masters Davy Spillane and Jerry O'Sullivan, whistle and flute player Jounie Madden, fiddler Eileen Ivers vocalist Karen Casey, harp player Carol Thompson, bassist Bakithi Kumalo, bodhrán player Austin McGrath guitarist Zan MeLeod, percussionist Jamey Had-dad, and keyboardist Paul Halley (a mainstay of the Paul Winter Consort). Material ranges from new originals written by Winter, Spillane, Halley, Madden, and others to new arrange ments of traditional Celtie turn including "Golden Apples Of The Sun," a musical adaptation of W.B. Yeats' poem "The Song Of Wandering Aengus." A wonderfully produced and

card) have been creating some of the sassi-est sounds around. Whether recording under the La Funk Moh moniker or n during and remixing for the likes of Solaar, Depeche Mode, and Bjork, the pair has most definitely experienced the ebb and flow of French club music. Now known collectively as Cassius, Zdar and Bo bass are joining fellow Parisians Air, Daft Punk, and Dimitri From Paris in fir that perfect (dancefloor) heat. But by instilling their musical landscape with cheeky nods to '60s funk, '70s disco, '80s electro/freestyle, and '90s house, the pair

VITAL REISSUES*

The Complete Blue Note Sixties Sessions

Blue Note 95569 The '60s were a heady time for Herbie Hancock, then a young planist who had left his Chicago home to pursue a career in the thriving New York jazz scene While he was busy collaborating with the likes of Donald Byrd, Miles Davis and Wes Montgomery, and composing music for such groundbreaking films: Michelangelo Antonioni's "Rlow-Un Hancock was also nourishing his so career, which began with the 1962 Blue Note release "Takin' Off." The entirety

of his output for Blue Note-predomisideman for Byrd, Jackie McLean, Wayne Shorter, and Bobby Hutch is collected on this six-CD set which is augmented by an engrossi ssay by Bob Belden and lin from the original releases. The set also includes previously unreleased alternat takes of such tunes as "Empty Pockets," "Blind Man, Blind Man," "Mimosa," "Riot," and "Watermelon Man," A comprehensive overview of the formative years of an artist who went on to blaze trails in genres beyond jazz and remains one of the most adventurous and accomplished figures in any genre.

SPOTLIGHT



Listen Closely

PRODUCERS, John Hampion, Dana Key ArdentForeFront \$206
Their self-titled Ardent/ForeFront debut made the Smalltown Poets one of the new acts to watch in Christi music notting them Grammy and Dove nominations and a Billboard Music Video Award, This thoughtful finely crafted sophomore album should continue the Georgia band's career momentum. Group members Miguel DeJesus (bass). Kevin Brewer (lead guitar), Danny Stephens (keyboards). Michael Johnston (land vocals/switze) and Ryron Gogyin (drums) meld innov ative rhythms titles like "Call Mo Christian" Gospel Is Peace," and "Garland Of Grace" leave no doubt that the band is using its musical gifts to share its faith In a time when some Christian bands are tempted to sing about their beliefs in vague terms, the Poets' straightahead approach is admirable and enjoyable. Though lyrically direct, the sicianship and song quality mak this an album any fan of good music should make time to bear

gives its electronica peers a run for their money. Infectious tracks like "Somebody. "La Mouche," "Crazy Legs," and the set's first single, "Cassius 1999," enter the inner depths of the subconscious—and

COUNTRY

Real- The Tren T Hall Preject Sire 31039

Tom T. Hall remains one of the most pr of country songwriters, though he has not been so active in recent years. Now this tribute album introduces his material to a generation of young alternative country and rock artists, some of whom weren't even alive in 1968, when his song "Harner Valley PTA." was a bose hit.

SPOTLIGHT



Love Will Go All The Way

Based in Tupelo, Miss., for their 35 years together. Lee Williams & the Spiritual QC's make a terrific, headspinning, long-overdue major-label debut. Eleven strong songs, all but one written by William timeless veral courtet style with base drums, electric guitar, and keyboards adding all the musical punch required. Interestingly, Williams and his part-ners—Al Hollis, Leonard Shumpart. and Roger McKinney-mix a good dose of blues and even a flavor of country to their sound, and it works beautifully, giving the group a distinc-tive sound. From the solid, irresistibly rocking first single ("I've Learned To Lean") to stirring gospel anthems ("I Do," "I Can't Give Up," "Don't Wait") and a kicking, Gospel-lyric update of a '60s soul classic ("In The Midnight Hour"), Williams and the QC's revel in the quartet tradition that is the backbone of American pop, rock, and R&B music. Distributed by Navarre; contact 770-821-5488.

Although Johnny Cash and Ralph Stanley make appearances (the latter supporting his son Ralph II), by and large the 17 per formers here are from the young alt.cou try crowd, Syd Straw and the Skeletons take "Harper Valley" and rev it up to about 300 mpb. The Mary Janes convert 'I'm Not Ready Yet" into a sultry bar room blues. Other standouts on this oddly effective album include Mary Cutrufeilo, Whiskeytown, and Iris DeM

LATIN # ELACO HARCHET

Said And Done Barb WireWirelo 46530

Renowned accordionist Flaco Jiménez returns with an inviting package featuris foot-stomping conjunto parratives of appor Quiero Estar Contigo, Boton Pin Pon") balanced by an ear-pleas-ing assortment of romantic songs ranging ically from cumbia ("Te Ar country-Mex (the title track). The proper label push could make the touching bolero/runchern ballad "Recuerds" a hit at Latin pop and regional Mexican radio.

CLASSICAL * PIANO MUSIC OF JOHN ADAMS & TERRY RILEY

Gloria Cheng-Cochran, piano Michael Fine, Gloria Chana Cochran

erc 80513 Recorded more than three years ago, this disc presents a world-premiere take on Riley's "The He aven Ladder," slong with his playful John Lennon tribute. "The Walrus In Memoriam," and two early pieces by John Adams, "China Gates" and "Phrygian Gates." Pianist Glo-

she is abetted by a lovely piano sound that helps about off this music's expressive range. This is contemporary music for people who don't think they like conter porury music with a comb ation of virtusic wit and simple beauty that can appeal to those drawn to populist piano styles. Moreover, this album—which comes with excellent notes from the composers makes one wish Riley and Adams wrote more often for the keyboard.

★ LEDNARDO LED: SIX CELLO CONCERTOS. Armer Bulema, colle: Tofolmunik Ramous Orrhes PRODUCER Gree Pestin

ATMA 2126 One of the leading componers of the Neapolitan Baroque, Leonardo Leo (1694-1744) was renowned for his sacred musi and operas. But these six cello concertos. some of his rare instrumental work, are utterly beguiling and deserve wider currency. Anyone enamored of Vivaldi's popu lar cello concertos would warm to Leo's pieces, which are often more reflective. Anner Bylsma and Tafelmusik are ideal advocates, with their period instrum and poetic technique making the most of Leo's boneyed tones. Records this disc is seeing its first wide release vis tais use is seeing as first was resease via the budding French Canadian early music label ATMA—distributed in the U.S. and U.K. by Harmonia Mundi. CONTEMPORARY CHRISTIAN

* THE WAITING

row 1679

On its latest album, the Waiting seems to be hitting its musical stride, "Unfaxed" possesses the same endearingly quirky charm of the group's 1995 indic release, "Blue Belly Sky," but builds on the matu rity displayed on its self-titled 1997 Sparrow debut. Composed of lead vocalist Brad Olsen, guitarist Todd Olsen (his brate Ossen, gutarist road Ossen (nis brother), bassist Clarke Leake, and drum-mer Brandon Thompson, the band has a gift for marrying thought-provoking lyrics and memorable melodies. Brad Olsen's voice is an engaging instrument that breathes life into these well-crafted tunes which share the hand's faith in terms that will invite others to explore the Gospel. Among the highlights are the title cut, "I Am," "I Need Yon," "Easy To See," and "So Much Of Me." The Waiting's live shows and previous albums have earned this talented outfit an enthusiastic legion of fans that should find its ranks growing when audiences hear this terrific release

GOSPEL THE JACKSON SOUTHERNAIRES PRODUCER, Makes Williams

Malaco 4498
As an institution, the Jackson Southern aires have existed since 1940. And while none of that first aggregation's members is alive today, the classic quartet fire they lit is still carefully, and formidably, tended by the group's current lineup. The South ernaires rock hard on the album-opening title song, serving immediate notice that neither their message nor their musical muscle have softened over the years. "Lifting Up Holy Hands" is a swinging bluesy shuffle with terrific counterpoint vocals between lead singer Robert Bryant and the ensemble. On the strong, radi ready "Out Of The Rain," sweet strings evoke a dramatic, soul-drenched perfe

mance from the group's Huey Williams, as the Southernaires ably show the power of

a pop ballad built on solid gospel ground. Though steeped in honorable tradition, the Jackson Southernaires are still as bot

and tasty as a tray of fresh-baked biscuits

SPOTI IGHT. Releases decreal by the review offices to decreae special attention on the basis of musical mediandric chart potential VITAL REISSUES-Reviewed allowers of special attentic probabilities and commercial attention on the basis of musical mediandrics collected. ADDITION TO A STATE CONTINUES AND ADDITIONS AND ADDITIONS

Reviews & Previews



POP

MARIAH CAREY I Still Believe storing not inted. WRITERS A Avnato, B. Cartavelli, L. Brousse, A. Mex

PUBLISHERS. Yorn Sturges/Chrysale/Colgons-EMI. Columbia 41802 ICD promo Lifted fresh from Carey's flawless "#1's" collection, thus new truck will warm the hearts of those who recall Brenda K. Starr's original version from 1988, since Carey recorded the track as a tribute to Starr: (Followers will remember that she's the one who gave Carey a lead in the music biz all those years ago.) Friendship aside. this track features one of the most rela breeziest vocal performances Miss Mariah has ever served up, alongside a simple nent that allows her voice to shine through. The track also ably walks the line between R&B and pop: For listeners who may have lost the faith with Carey's ven tures into hip-hop, this will reel them back into the fold. But it's also no step backward. Newer fans will love the less-glossy production and the soulful grip that Carey puta around this song of yearning and ache. The commercial single is set to come with some flery remixes, too, including a Stevie J. mix featuring Mocha and Amil, a Demires edit with Krayrie Rose and Da

tear up the charts like tissue. ► BLONDIE Maria (4,09) WRITER J. Destri

Beyond 78040 (CO provo) Blondie is back on the radio in a big way with this delectable track, a skillfully arranged array of passionate Debbie Harry vocals, great guitar and drum thrusts, and neat harmonica passages that climb into the toll of eathedral bells. All these touches are in the service of a cool rock/pop intelligence powered by the street smarts that are the Blondie trade mark. It's a hit, yes, but just a tantalizing taste of the forthcoming "No Exit," which just between us, is quite simply the best Blondie album even

Brat, and a radio-ready uptempo David

Morales remix that's cool enough to work

in any daypart. Get ready, this one's gonna

P.M. DAWN Feith In You (2.35) PROTESTED PM Dem PUBLISHER MCA MUSIC, ASCAP Gee Street/V2 33548 (CD promo)

Radio hasn't been a cozy partner with this once-on-top act of late, but this track has al to turn top 40's head and get it nodding again. The duo's dreamy sound is instantly recognizable, the beat and melody comparable with past works, and the m sage typically positive and spiritually uplift-ing. PM. Dawn ups the ante here with a ekstreet Boys-style smooth-and-breezy mix by J.J. Flores and a slightly trippy more best-heavy radio edit that pur vocal to the front; the latter probably represents its best shot for radio action. All is sant enough here, and dedicated fan will be pleased. But to much "Faith In You" ve the crowded realm of today's top 40, PM. Dawn might just have to pre ss itself to

the next level in terms of creativity. MELISSA JOAN HART One Way Or Another (2028) PRODUCER Richard Gottehver WRITERS, N. Harrison, O. Harry PUBLISHERS, Chrysain, Monster Island, ASCAP, Chrysain

Getten 1245 ICD a Yes, she did on there. The star of ABC's "Sabrina The Teenage Witch" takes on the classic 1979 Blondie hit with a fairly true-tothe original arrungement, but boy the context sure feels different. Hart's pop-attuned voice carries the song fine, though its appeal certainly rests primarily within its fam ty. Given proper exposure on the show, "One Way Or Another" could click with younger audiences who missed the song the first time around. But as for as serious radio. further from the definitive original version

R & B FAITH EVANS (FEAT, PUFF DADDY) All Night

PRODUCERS For "Amenus" Lawrence, Earth Evens. Sean "Pully" Combs MRITERS F Euro, R. Lawrence, S. Combs, S. Crawford, T Russaw, T. Garther, G. Underwood, B. Reed PUBLISHERS, Chysa Baby/Janice Combs, BMI, Aystin

Sad Boy 9193 ICD promo Faith Evans is about as close as these letters are pressed together to breaking bad as the next really hig thing in R&B and non. With each effort, her star seems to shine a little brighter, thanks to strong material from mentor Puff Daddy and an increasingly assured demeanor both eally and visually, "All Night L trips along with beautifully layered harmonies and a sensual, commanding vocal all about finding the vibe and taking time to make it all feel right. It's wholly inviting, really, and an effortless add for conemporary radio. For Evans' next step forward. Combs should realize that she can do it for herself and let the woman sing her heart out without his distracting, disconnected rap posturing. Puff, baby. you stamped her star, now let's see h blaze her own trail. From the extraordi-nary album "Keep The Faith."

TLC SHIV Ho (4.13) MRITER: 0 Austr PLISUSHER not listed

LaFace/Arista 4368 (CD provo) Times have certainly changed since the release of R&R/non trio TLC's last album. 1994's 10-times-platinum "CrazySexy-Cool." "Silly Ho," the first single from the forthcoming "Fanmail," is precisely mod-eled after Aaliyah's recent smash "Are You That Somebody?," simply replacing the baby giggle with the signature lower-regand in this case completely un ligible-vocals of T-Box. This song is about only the beat-there's no detectable melody here—and hence it will likely garner massive simpley on the R&R side But hile it may be a hit, one has to won where this will ultimately take TLC. Certainly not in the forward direction of won derful tracks like "Waterfalls" and "Creen." The real question here is whether

this is a throwaway track to stir interest before we find out if T-Boz, Left Eye, and Chilli have made any true progress. Sure you can catch a little booty groove here, but this is a bizarre choice for a first single for an act in need of redefining itself as it

COUNTRY

COUCERS- Tony Brown, George Struct WRITERS F Keyboys W Hondald PUBLISHERS J. Fred Knoblock/Waysong LeBrus/Ingram

MCA 72084 (C) -----Strait possesses the longest streak of hit ngles at country radio—starting with 1981's "Unwound" and continuing through to his last release, "We Really Shouldn't Be Doing This," This lilting balled looks sure to continue that winning streak. Penned by two of Music Row's master tunesmiths. Wayland Holyfield and Fred Knobloch, the lyric offers an unusual twist on a familiar theme. Though enjoying a new relationship, the man involved can't help but keep flashing back to his former lover. The use of the word "meanwhile" to signal the shifts in his emotional focus makes the song almost feel like an episod ic TV remance with an unresolved lovers

triangle. And through It all. Strait's voice

sounds like he's lived every word-the pleasure, the nostalgia, the wistful longing. It all adds up to a great song that will have couples swirting around a sawdustcovered dancefloor and melting with

FAITH HILL Love Ain't Like That is so CRS Byron Gallimore, Faith Hill WRITERS T. Gaetann A.J. Masters. PUBLISHERS: Latura Tures/EMI Blackwood/Mark Alan

Southern SMI or Bros. 9607 ICO pron The latest single from Hill's strong-selfing and forward-stepping "Faith" album is a powerful balled that evokes the artist's gosnel roots. The lyric is a rich tapestry exploring the complex nature of love, and Hill's vocal oozes soulful emi tion. This single marks one of her most stirring performances to date. She's alternately vulnerable and passionate with her voice containing revival-like fervor on the chorus. The production per fectly accents her strong performance. Byron Gallimore and Hill have concocted a sturdy musical framework to support the lyric, with harmonica, keyboards, steel guitar, and fiddle melding into an intoxicating blend. It's an overall sonic delight that programmers and radio lisners should find instantly appealing. (Note: For those interested in hearing Hill raise the roof even higher, don't miss her stellar appearance on Sony/550 Music's "Touched By An Angel" sound-

track with "When You Cry.") CLAUDIA CHURCH What's The Matter With You

PRODUCER Sydney Consed WRITERS B Nelsen, A Robot DUDING ALTON Many Com. ASCAD prise 9531 000 pro Newcomer Claudia Church previews her forthcoming Reprise album with a bouncy uptempo number about the sometimesfickle quality of love. The production has a 60s girl group kind of effervescence that's appealing, but sometimes Church sounds as if she's trying hard to hold her own against the bubbly background vocalists and all those snappy hand claps. It's fun and frothy, which could catch the attention mers looking to liven up post or programmers sooking to uven up post-holiday playlists, but stations with a more traditional bent will likely pass.

NEW & NOTEWORTHY

JOEY McINTYRE Stay The Same (3)455 ICERS: Joe Carrer, Watter Atanasiell, Dan

WRITERS) Mointyne, J. Carrier PUBLISHERS Bowen Arrow/Cristen Music, BMI C2/CRG 41833 ICD prof The timing couldn't be more perfect for ex-New Kid On The Block McIntyre, as youth-oriented acts continu to ride a rising tide at too 40 radio. At 26, the youngest member of that or time champion of the boy band world has become a striking young man, complete with the boyishness that could make a new generation of teens swoon and sing along. Fortunately, the chops are there to back the image ar carry off this super-sweet track, which McIntyre co-wrote. Thematically, it ald have come right from the Mariah Carey songbook, imploring listen ers to believe in themselves, that loving oneself will leave you 'better off by far." Musically, the bombastic, sonz

ing bridge à la R. Kelly is enough to warm the hearts and hands of even ose in sub-zero Minnesota, "Stav The Same" is already popping in the New Kids' hometown of Boston, with other major-market action right on its beels. Just a few weeks into the new year, this could already be one of the big breakthroughs of 1999. No need to hesitate on this one-the kid's pot himself a hit.

DANCE CEVIN FISHER (You Got Me) Burnin' Up 13 131 RODUCER: Cavin Fisher WRITERS: C. Fisher: D. Hertman PUBLISHERS: Evol Free Music, ASCAP, EMI Music, SMI

REMITTER LINEAU Silver Label/Tommy Boy 348 ICO singl You best get ready for this one. One of clubland's more revered producers. Cevin Fisher—who scored a massive hit last year with "The Frenks Come Out." which reached No. 1 on the Hot Dance Music Club Play chart—appears poised to finally make the big jump from the underground club scene to the world of pop. And, thank fully, he's doing it on his own terms. For "(You Got Me) Rurnin' Un." Fisher has fashioned a wicked track that unites hardwhich many will recall was the s

etched beats with a very recognizable sam ple: Loleatta Holloway's "Love Sensation," record sampled to good effect on Black Box's late-'90s song "Ride On Time" and Marky Mark & the Funky Bunch's 1991 non hit "Good Vibrations." For a deeper rker excursion, go directly to T Total's Hot Flush mix, which is currently burnin' up many a club DJ's playlist. AC

ELTON JOHN & LEANN RIMES Written In The Stars (4.17) WRITERS F. John T Rice

Curb/Rocket/Island 7913 (CD promo This eagerly anticipated pop anthem is an AC outlet's dream come true, combining the format's most enduring mainstay with one of its brightest and most talented new

stars. This ballad goes right where you'd expect it to, souring to the far reaches of the musical galaxy, trading off diva-esque notes between the two with aplomb, while ng forth a sweet message of miss love. Its success here is a given-in fact, its potential to reach the top of the adult contemporary chart is pretty much a no brainer—but despite potential accusations of an oney-gooey center, this track deserves its due at too 40 as well. Taken from the forthcoming theatrical staging of Walt Disney's "Aida," the Elton John Tim Rice-written track matches a pair of voices that are so natural together, you'll wonder what took this long. Schmaltz at its best.

ROCK TRACKS

MARILYN MANSON | Devil Like The Drugs (But The Drugs Like Me) 14.321

PRODUCERS- Michael Beinhorn, Manlyn Marmon WRITERS Marson, Ramirez, Zun PUBLISHER: not listed

Nothing/interscope 6500 pm -----Following the massive breakthrough suc-cess of the Grammy-nominated "The Done Show," Marilyn Manson was des-

tined to further direct his tongue at detractors who doubt his authority over serious rock-heads out there. This track, the name of which alone is enough to draw you in. offers dazzling production, layerng Manson's vocal with a warbling u layer that is as creepy as the visual that comes to mind with the mere mention of this highly imaged artist's name. Musical ly, there are multiple layers of weeping guitars, blasts of air, grimacing percus sion, and background vocals that come straight from the depths of you know where. Appropriately, parenta of Manse intended audience will be most alarmed by this aggressive phantasm of a rock track. That should make Marilyn Manson apany grin broadly, buh?

FEAR OF POP In Love (4-45) PROGUÇER Ben Folds PUBLISHER out listed

550 Music 41772 (CD pores)
Ben Folds' first single from his new split ter project. Fear Of Pop. is a glittering best-case scenario in a world where side projects are often all self-indulgence, no stance. This is a tasty morsel of

ing not only an unsultied pop refrain, but also the spoken-word vocals of William Shatner. While Folds riffs on a light love ballad, Shatner tells a star-crossed io story, increasing in vocal intensity as he moves from a couple's first meeting to their climactic breakup, and the be ss guitar provides a heartbeat-like beat. A inent but laid-back slow-dance beat underplay the whole affair while a sheet curtain of strings and buzzing organ envelopes the listener. This is an opus magnum reminiscent of the best of Dub Narcotic Sound System, rever Folds' oft-masked sense of humor. The remix, which adds some speed and Depeche Mode-esque pep to the track, is also a treat.

CRACKER The World is Mins (1.46 RODUCER, Don Smith

WRITERS David Lowery, Hickman PUBLISHERS: Bicycle Spannard Music, BMI, Bad After Virgin 13672 (CD n

With the release of the latest Cracker track, "The World Is Mine," front mar David Lowery has found his wank-guitar inner child and taken it out to play Whirring power pop chords and effects compete with a ZZ Top-like wall of hastily composed guitar sound, while an onslaught of cymbals and low-bala buss speeds to the song's finish line. Lyries, usually a selling point for Low are not much of an issue on this track. The song title is repeated ad nauseam with tired Stove Miller-type harmonies, inter spersed with occasional verses offering ac immediately discernible information. While "The World Is Mine" is inoffensive and its rock ideals are intact, it seems a bazy swing at the slow and wobbly pitch modern rock is hurling of late.

RAP METHOD MAN FEATURING D'ANGELO Resai Ups 2 Make Ups 14-061

CERS Bus Tone Course Control WRITERS, C. Smith, J.C. Oliver, S. Bernes, D'Angelo, Q. Goodmen UBLISHER: not listed Def Jam 307 ICD on

Wu-Tang Clan's Method Man slows the pace here but still packs the punches with the third single from his superb sopho-more solo release, "Tical 2000: Judgens Day" On "Break Uns 2 Make Uns Method bumps into an ex-girlfriend who played him, and he bluntly tells her off. Coming on hard but tactful, he explains why he's not with her anymore: "You sin't want me when you had me and now you're on your third baby daddy." This tale of the jilted male lover's perspective offers a novel point of view against the usual

female lead with male rap backdrop D'Angelo, meanwhile, stops by to back the Wu-Tung boy and adds his smooth heartbreaking vocals to the mix. Radio programmers looking for a break in the monotony should take delight in giving

NAUGHTY BY NATURE Dirt All By My Lonely PRODUCERS Naughty By Nature

WRITERS K. Gist, V. Brown, A. Cress, L. McCann PUBLISHER: WE Music/Newton Music/T-Box, ASCAP, Inv. ing Mussc. DMI Arieta 3598 (CD promo

Could we be seeing the start of a new trend? First, the Beastie Boys did it with their ingenious hit "Intergalactic," and now Treach and the Naughty gang take it on with "Dirt All By My Lonely" from the group's forthcoming Arista debut, "Na-ture's Fury," What's going on here is the sampling of a single from the act's own catalog—its 1992 single "Uptown Anthem." The group shows that it can still be elever lyrically and, as always, offers great delivery. Still, from an act that helped usher in the mainstream a tance of hip-hop with classics like 1991's "O.P.P" and 1998's "Hip Hop Hooray," this 'Dirt" seems less than certain to clean un at rap radio.

nit. NEW AND NOTEWORTHY. Highlights new and

d/or retail in the U.S. are eligible for review. Send

SHELLS. PICKS () New releases with the greatest chart potential CRITICS CHOICE (4). New releases, regardless of potential chart action, which the receiver highly recommends because of their imposit in more law or for the control of the categoring acts worthy of attention. Cassette, write of CD origins equally appropriate for more than one format are reviewed in the categoring acts worthy of attention. Classification of CD origins equally appropriate for more than one format are reviewed in the categoring acts with the broadest audience. All releases available to notice and common to Charts Tester (New York) BILLBOARD JANUARY 16, 1999

PICKS (>) New releases with the greatest chart potential CRITICS CHOICE (>). New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical

Reviews & Previews



HOME VIDEO

BRIAN WILSON: IMAGINATION Warner Recesse Video

60 minutes, \$19.98 The good news for the legions of Brian Wilson fans is that the clusive pop genic talks more candidly and coherently in this performance-cum-documentary cape com-he has in many recent public appearances musical vision, the therapeutic gift of some of his newer songs, and what life is like now living outside Chicago with his wife and two young daughters. He also shares wonderfully detailed stories behind Beach Boys classics such as "Surfer Cirl." "God Only Knows," and "Little Deuce Coupe." The video, a complement to the Giant Records album of the same name and a PBS television special, also features Peter Ruck, Jimmy Ruffett, Diane Warren, Sean Lennon, and Glen Campbell, to me a few paying homage to Wilse There's also lots of footage of Wilson and his most recent tour members, including Christopher Cross, Timothy B, Schmit and fellow Beach Boy Bruce Johnston rming old and new music.

IMAGES OF LIFE

47 minutes \$14.98 so alternative to the coffee-table book celebrating Life magazine's 60th anniversary is a vibrant and touching souvenir of some of the most important events of the 20th century. Both still and moving pictures combine to document man's first trip to the moon, the civil ent, the Vietnam War, the Tiananmen Square massacre, and AIDS rica's Bible Belt, among other top ics. And in many cases it's the subjects of the photos themselves who share their stories. Buzz Aldrin, for example, looks back on what it was like to take those first steps on the moon, and the parents of the young man who died of AIDS-related complications in a hospital where doctors wore protective gear akin to space suits relive their son's last painful months. The program, which originally aired as a T special, is hosted by Candice Bergen and also includes commentary from Maya Angelog, Walter Cronkite, Spalding Gray, and George Plimp

OUR FRIEND, MARTIN CSS Video

utes, \$14.99 20th Century Fox offers one of the hippest history lessons around in this direct-to counting of the contributions of Dr. Martin Luther King Jr. rolled into a contemporary animated story. Its excellent plot line and vocal cast, which includes Danny Glover, Angela Bassett Whoopi Goldberg, James Earl Jones, and Susan Sarandon, make it the best kind of "edutainment" for its targeted youth sud ence, as well as adults. A sixth-grade field trip takes on gargantuan proportions for two friends, one African-American, the other white, when they are magically transported back in time. They meet up with King at critical junctures along th time line, including the Montgomery, Ala. hus protest, the riots in Birmingham, Ala. and the march on Washington. For all of these events, real archival film footage and speech excerpts eleverly blend into ated story, which takes a "Back To The Future" turn toward the end

BEAVIS AND BUTT-HEAD- HARD CASH MTV Home Vi utes, \$14.98 Couch potatoes who miss catching the

20

antics of Beavis & Butt-head on MTV will find this a comforting video ery. This collection of eight shorts, which previously sired on MTV. centers on the concept of the two ser lng some quick cash. The shorts are intercut with classic B&B rants and raves over four music videos, inc the Beastie Boys' "Pass The Mic, and MC 900 Ft. Jesus' "If I Only Had A Brain." The cartoons themselves are some of the more clever commentaries around. one episode, the two try their hand at telemarketing but find they lack the

proper phone etiquette. In another,

hawk furniture and other stuff that

doesn't belong to them.

aspired by "The Beverly Hillbillies,

they decide to drill for oil in their own

ard, and in still another they

PHOTOGRAPHY 101: TRAVELS WITH YOUR

30 minutes, \$14.95

This tape is the fourth in a series of succinct and straightforward photography ctions for beginners and int ate hobbyists, following "Mother Nature's Studio," "Landscape Country," and "Tro-phy Shots." A Canadian-based profession-al photographer and his assistant discuss the best ways to document a vacation and put their theories to the test during a sbort trip to Niagara Falls. The tips include basics like the importance of bring ing a spare set of batteries along and more complex issues such as "framing" a monument, capturing moving targets, personal-izing photos, shooting in inclement weather, and the best uses of a tripod. More than met talk this video is filled with do.

trative photos of what works well and not so well, and it makes an excellent primer for any excur

FIRESTORM IN DRESDEN Discovery Channel Vide 52 minutes, \$14.98

The role of the B-17 bomber in some of the most pivotal Allied victories during World War II is the focal point of this video, which is part of Discovery's "Wings Collection." The B-17 heralded the concept of "precision bombing" and became the catalyst for some of the most elite and important mis-sions of the war, including a deadly raid on Berlin, Missions are recalled by some of the survivors of the 100th Bomb Corns who flew the B-17s, as well as a handful of sol diers who were fighting on the other side. While some 12,000 were built during World War II, fewer than 12 still fly today, Also

new from Discovery/BMG for history buffs are "The Valiant Few" and "Target Berlin."

ENTERTACTIVE

CYRORG 3D IOYSTICK

Many PC game controllers try to be everything to everybody, but Cyborg succeeds in accomplishing both tasks. Ir addition to 24 programmable actions, Saitek includes a pilot-style hat switch heavy-duty throttle control, and a helpful twist function that lets users rotate the stick from side to side to swivel the player's viewpoints. The latter feature is extremely helpful in 3D shooters. But the kicker with this great stick is its attenti to left-handed gamers. There are actually adjustable pieces on the stick that allow customizatio on not only for lefties but also for younger players' smaller hands. Mean-while, an included wrench lets gamers tweak thumb angles. Like others, Saitek

bundles its stick with several PC games.

BLOOD II: THE CHOSEN PC CD-ROM

Like its predecess sor, "Blood II: The Chosen" transplants its heroes and villains into a different time setting but expands its original premise by introducing new weaponry, characters, and, most obviously, settings. Here, we find "Blood" hero Caleb again facing an evil cult, the Cabal, in 2028, 100 years later than the original ronment. In a somewhat clichéd but still effective plot twist, the Cabal has managed to go legit, putting on a corpo rate face (Cabalco) to hide its dastardly intentions. This is nightmare material not for the young or weak-stomached but st what the doctor ordered for carr hangry gamers. Tons of surprise attacks and exquisite gore keep "Blood II" mov-ing at a brisk and demanding pace. Graphics are fluid and clear

PRINT IN

GENERATION ECSTASY: INTO THE WORLD OF **TECHNO AND RAVE CULTURE** By Simon Reynolds

454 pages, \$25

As Simon Reynolds notes in "Generation Ecstasy," the rampant categorization of music is a necessary evil in order to understand each form of electronic dance music, despite the fact that all the labeling has gotten way out of hand and awfully annoying.

After all, the world of techno and electronic dance music spans a plethora of genres and sub-genres and has more subdivisions than rock Included in this massive sonic mix is the rhythm-heavy, bassy music known as jungle; the spacey, downtempo style of trip-hop (found for example, in the moody tunes of Tricky and Portishead); the speedy, brittle sonic formats known as hardcore (including gabba, the ultra-fast gnarly version spawned in Holland); and the recently popularized big beat (breakbeat-driven rave'n'roll created by the Chemical Brothers, Fatboy Slim, and others).

In this book, Reynolds digs deep and intelligently into the complicated history of techno and its accompanying (and drug-fueled) rave dance culture.

The genre's crucial outlet at the outset was all-night dance parties, or rayes, held in the U.S., the U.K. and other countries in the early '90s. Often illegally organized, these parties-often attended by tens of thousands of club kidstook place in remote outdoor settings as well as in trendy inner-city chibs Reynolds-a senior editor at

oin, the author of "Blissed Out: The Raptures Of Rock," and the co-author of "The Sex Revolts: Gender, Rebellion, And Rock'n'Roll"-has titled his stylishly written and somewhat scholarly (but not stodgy) study after the drug Ecstasy. Combining the sensory intensification of marijuana and low-dose LSD with some effects of speed and alcohol. Ecstasy has been the drug

of choice in rave culture. "In the rave environment, Eesta-

sy acts as both party-igniting fun fuel and the catalyst for ego-melting mass communion," Reynolds

writes. But while enhancing social bonding (which is why ravers say they're "loved up") and making music sound especially vivid, "E"like any drug-can be physically and psychologically dangerous when abused. Reynolds writes of "the utopian/

dystopian dialectic running through Ecstasy culture, the way the hunger for heaven on earth almost always leads to a 'dark side' phase of drug excess and paranois Early in the book, Reynolds disusses rave's origins, including the Detroit techno and Chicago house scenes of the 1980s. While Detroit techno was dominated by instru

mental tracks, Chicago house often

featured disco-style diva vocals Early house music also flaunted just what the straight-laced discophobes of the upper Midwest dreaded most—mechanical repetition, synthetic textures, and decadent drugginess. The genres born in Detroit and Chicago, along with the deep-house garage sound of

New York, would mutate into other styles on the other side of the Atlantic by 1990. The distinctively British sound of hardcore-which melded raw futurism, coded lingo,



and blatant drug references-is one example In fact, the proliferation of indie

record labels and cheap computerbased home studios encouraged many hardcore British techno practitioners to embrace a do-it-vourself ethos that resembled the punk-rock scene of the late '70s. British ravers also tried to imi-

tate the rawness of their punk predecessors by deliberately misspelling and mispronouncing hardcore as 'ardkore, thus accenting the music's uncouth essence. But despite its shocking and antiestablishment vibe, many veteran punkers weren't impressed, calling it "soulless, machine-made noise devoid of poetry," Reynolds writes Over the years, techno/electron-

ic music has embraced sonic styles that have extended well beyond the borders of dance music. Reynolds notes that one of trip-hop's pioneers, U.K.-based Massive Attack, distanced itself from the "partyminded functionalism of dance culture"; the band was influenced by allum-oriented artists as diverse as Pink Floyd, Public Image Ltd., and Isaac Hayes, Massive Attack created music that was for listeners most of all

As for American trip-hopper DJ Shadow, the inspiration came from soundtrack-music composers like John Williams and Jerry Goldsmith. Reynolds writes, "Shadow's music offers the listener what some call 'deep time'-the kind of tranquil, spellbound immersion that you experience as a child when you're lost in a book Like Shadow's soundscapes.

"Generation Ecstasy" is a book you'll want to immerse yourself in: that is, if you're ready to tackle a remarkably comprehensive and thought-provoking study. Reynolds' book is rigorous and certainly not light reading. But stay with it. The author's understanding of techno/electronic dance music culture is something to rave about.

JEFFREY L. PERLAH

A U D I O B O O K S I AM MCKIE CHAN

Read by Daxing Zhang 3 hours (abride

SBN 0-7871-1801-X As this fast-paced, enterta

graphy proves, the life of action movie star Jackie Chan would itself make an excellent film. It's a rugs-to-riches story full of action, drama, humor, poignant moments and even romance. The son of Chinese refugees, Chan was placed in a boarding school/scademy that trained children in the art of Chinese opers, which included acrobatics, martial arts, swordplay, dance, and singing. Upon arriving at the academy, the young boy with boundless energy was thrilled at the idea of learning martial art But the school was straight out of a Dick ens novel; the children were forced to train 12 hours a day, allowed only five hours of sleep a night, and were severely beaten whenever they made the slightest mistake In a cruel twist of fate, the teenaged Chan left the school after 10 years of rigorous training only to find that the audience for Chinese opera was dwindling and that it was no longer a viable career. He then became a movie stuntman, eventually achieving worldwide stardom as an actor with his unique blend of action, com and death-defying stants. Reader Daxing ang does an excellent job with the mate rial and is nothing short of adorable telling the story of Chan's romance with a popular Taiwanese actresa, whom he later it ried. Chan was amused that this beautiful and demure star could like an uneducated rough-and-tumble guy like himself, and a

Zhang reads their dialogue, Chan's

BILLBOARD JANUARY 16, 1999

reager, schoolboy enth

through in his voice

MIX VIDIO. All new littles released at self-through prices are eligible. Soor review copes to Catherine Applieted Dison. 622 Oakley Place, Alexandria, Va. 22302. ENTER*ACTIVE. Send review copies to Doug Reace, Billboard, 5055 Wilshire Shelt, Los genes, CA 90303. AND/00000065: Sen review copies for Individual Miller Resemblers, Q22 Seeing VS., BOOSON, N.Y. 12128.



NBA Rap. Chris Webber of the NBA's Sacramento Kings, who is also CEO of Humility Records, signed a distribution deal with Light Year Entertainment, which is distributed by WEA. The rapper/basketball star will be the first artist released by the label. Shown, from left, are Light Year president Arnie Holland and Webber.

Myriad Of Obstacles For R&B Stores

Overabundance Of Releases Among Problems For Retailers

LOS ANGELES-Faced with an

BY DAVID NATHAN

altered musical landscape, R&B and rap music retailers are predicting that recent industry changes may cause some music merchants to shift their buying patterns. In addition. retailers are boning that labels will cut back on the amount of releases by new artists and work on recapturing the adult R&R audience. Other retailers that primarily focus on hip-hop and R&B are also concerned about how the Internet will affact business

Sonya Askew, urban buyer for the 498-store, North Canton, Ohio-based Camelot Music, says, "Distribution companies have to be realistic that [retail] buying will be slimmer this year due to too many releases, the consolidation of chains, and the importance of chains managing their inventory. No one is trying to have a

lot of product in their warehouses For Violet Brown, urban buyer for the 597-store, Torrance, Calif.-based Wherehouse, a heavy flow of product requires stricter scrutiny when buying for the chain. "Every year we say there's too much product, and this year there was even more," Brown says. "I listen to the music first, I do testings in certain stores, and then I look carefully at how the label is spending money on a new release, who produced it, if the act is associated with an existing best-selling artist, and what kind of radio reaction the label expects. The bins get more and more crowded each year.

George Daniels of the independent George's Music Room in Chicago, says the large amount of R&B and hip-hop releases have caused much of the music to be "underexposed" to consumers. "People are less likely to even buy singles because they are being exposed to less music fon the radiol." Daniels says.

Retailers are expressing concern not only over the amount of albums. but how releases are positioned. "It really concerns me how artists will be marketed and promoted in '99,' Askew says. "The R&B consumer needs to know that [artists such as] D'Angelo are still coming. Labels and distribution need to make a big to-do and advertise [product] in the proper media in order to get people into the stores. More focus and time has to be put into working every release. It's that much more important that buyers stay on the job and execute the plan."

1998'S BIG SELLERS Despite their cautious approach for 1999, a number of retailers note

that '98 sales were stellar for a number of R&B/hip-hop acts. "We had some albums that sold year-round, like Will Smith's 'Big Willie Style' and Usher's 'My Way,

Janet Jackson's record 'The Velvet Rope,' which kept building as she toured, and all the No Limit titles, says Wherehouse's Brown, According to SoundScan, "Big Willie Style" has sold 4.31 million units, "My Way" 3.65 million units, and "The Velvet

Rope" 2.71 million units. But in terms of bringing traffic into the stores fon the day of release], I'd say the Jay-Z album Vol. 2... Hard Knock Life,' Lauryn Hill's [solo] debut, Snoop Dogg's 'Da Game Is To Be Sold Not To Be Told and OutKast were big," Brown adds. According to SoundScan, "The Mise-ducation Of Lauryn Hill" has moved 2.89 million units, "Vol. 2 . . . Hard Knock Life" 2.78 million copies, "Da Game Is To Be Sold, Not To Be Told" 1.67 million units, and OutKast's

"Aquemini" 1.11 million copies, Ish, urban buyer for Bondy's, an independent retailer in Manhattan. adds that fourth-quarter releases by Busta Rhymes, Method Man, and DMX were "major draws for people to come into the store.

Askew says that Camelot fared well in '98 with strong sales of albums from such artists as Hill, DMX, Kelly Price, and the "Rush Hour" soundtrack. Daniels says his store fared well with sets from such artists as R. Kelly and Jay-Z.

According to SoundScan, DMX's "It's Dark And Hot As Hell" has sold 2.28 million copies, Method Man's 'Tical 2000: Judgement Day" 1.01 million units, "Rush Hour" 1.01 million units, Kelly's "R." 951,000 units, Price's "Soul Of A Woman" 706,000 units, and Busta Rhyme's "Extinction Level Event" 550,000 copies.

INTERNET: HELP OR HURT? While pundits predict that online sales of music will substantially in-

crease in the next decade, both Wherehouse's Brown and Bondy's Ish agree that buyers of rap in particular will continue to make nurchases in record stores.

"Most of the people who buy rap want it immediately," says Ish. "They don't want to have to wait for something to arrive in the mail, and they're saving the cost of packing and postage by coming into the (Continued on page 26)

Columbia's Michael Mauldin To Depart; **Celebrating Teddy Riley's Sweet 15**

A GOOD MAN GONE: Following weeks of speculation, on Jan. 5 sources confirmed that Michael Mauldin, Columbia's president of black music and senior VP of the Columbia Records Group, will in fact be leaving the company. Producers Tone & Poke, from the production company Trackmasters, will oversee some of Mauldin's responsibilities. Mauldin was named the label's president of black music in October 1997. He is also the father of producer Jermaine Dupri, whose imprint So So Def is distributed through Columbia. At press time. Mauldin could not be reached for com-

ment. A spokesman for Columbia had no comment.

HAPPY 15: Grammy-winning vocalist/songwriter/ producer Teddy Riley was honored Jan. 5 at New York's Spy Bar by ASCAP and Hennessy Cognac for his 15 years of contributions to the music industry. Riley, who is also a member

of the Interscope band BLACKstreet, is best known for his development of new jack swing, a sound that permeated radio airwaves in the '80s. The genre, which encompassed image, vocal style, and music, was initially heard on songs such as Keith Sweat's "I Want Her" and the newly solo Bobby Brown's "My Pre-



by Anita M. Samuels

rogative." Once firmly rooted, the sound took off and was further embellished by then virgin acts such as Jodeci, Mary J. Blige, and Guy, a trio that included Riley

The event was hosted by Bad Boy Entertainment consultant Andre Harrell and former Uptown senior VP/MCA rapper Heavy D. A number of artists performed at the celebration, among them Case, Zhane, Allure, Divine, and Rudy. In 1993, Riley was named ASCAP's Songwriter of the

A WORLD OF MUSIC'S 'ART': On Feb. 1-3, PBS station WNET-TV New York will premiere the series "I'll Make Me A World: A Century Of African-American Arts." The show, which kicks off the network's celebration of Black History Month, will highlight a number of African-American writers, poets, painters, sculptors, musicians, dancers, filmmakers, and actors who beloed shape American culture in the 20th centu-

The six-hour scries was produced by the independent documentary film company Blackside, founded

ses from scholars, critics, and artists such as Bill T. Jones, Cornel West, Spike Lee, Wynton Marsalis, and Ren Vereen The first segment, "Lift Every Voice"/"Without Fear Or Shame," will in part chronicle the role that jazz played in American history. Among those profiled are Louis Armstrong, bandleader/trumpeter Buddy Bolden, trombonist/bandleader Edward "Kid" Ory, and bandleader James Reese

The second night's pro-

gram, "Bright Like A Sun"/

by the late Henry Hampton, and is narrated by wocal-ist/actress Vanessa L. Williams. Hampton was the

creator and executive producer of the documentary series "Eves On The Prize." Hampton also executive-

produced other Blackside film projects, including "The Great Depression: America's War On Poverty," "Mal-

colm X: Make It Plain," and "Breakthrough: The

The program will include commentaries and analy-

Changing Face Of Science In America."

The Dream Keepers," follows the creative process of African-American artists through the Great Depression and World War II, when the late vocalist/actor Paul Robeson began to use his craft for the benefit of social justice both in the U.S. and abroad. The broadcast features, among others, the con-

tributions of jazz greats such as trumpeter/composer/ bandleader Dizzy Gillespie and saxophonist/composer/bandleader Charlie Parker. "Not A Rhyme Time"/"The Freedom You Will

Take "the third night's show will discuss the Motowndominated '60s era, as well as the efforts in poetry and art by the likes of Gwendolyn Brooks and Romare Bearden, who captured the essence of the African-American community. Those featured in that night of the series include composer/songwriter Oscar Brown Jr., Quincy Jones, poet/playwright/activist Amiri Baraka, visual artist Faith Ringgold, poet/activist Sonia Sanchez, and novelist/poet Alice Walker. Blackside will present an educational World Wide

Web site (www.blackside.com) to coincide with the series. It will feature, in addition to a chronology of African-American art, profiles of artists featured in the series and descriptions of dance, film, literature, music, theater, and visual arts programs for grades K-12. The site will also offer videoclips from the series and classroom activities for middle and high school teachers and students.



George right and Arista president Clive Davis no one on one during an informal chat about Davis' career at New York University.

Billboard. TOP R&B ALBUMS.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan*

						49	51	56	32	MASTER P ▲* NO LINET 53539*1/9509017 (12 99/19 9/1) MP DA LAST DON	- 1
			8		8	50	56	53	25	TRIN-1-TEE 5:7 II ARTE 900944MTERSCOPE (10.98/15.98) III TRIN-1-TEE 5:7	20
25	55	2 WRS	MS HAR	ARTIST TITLE	PEK	51	45	47	68	JANET ▲* VIRGIN 44762 (11 9617 98) THE VELVET ROPE	1
- 5	38	213	\$0	HAPPINET & NUMBER OF STREET HAVE LAKED SAUGESTED LIST PRICE OR EQUINALENT FOR CASSETTE, CO.	8.6	52	58	58	25	JERMAINE DUPRI A JERMAINE CUPRI PRESENTS — LIFE IN 1472 THE CRIGINAL SOUNDTRACK SO SO DEF 69097-100 LUMBIA 110 98 EQ 16 981	1
,	,		,	No. 1	١. ١	53	68	68	11	KENNY LATTIMORE COLUMNA 68851 (10 98 EQ16-98) FROM THE SOUL OF MAN	15
_		55	1	Page 11 - Table 12 - T	-	54	66	68	11	AARON HALL MCA 11778 (10 98/16 98) INSIDE OF YOU	11
2	2 6	1	1	MYSTIKAL NO UNIT 41655/UVE (11 99/16 90) GHETTO FABULOUS	1	55	62	58	23	SNOOP DOGG A' DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
6	3	6	19	AY-Z ▲* ROCA-FELLASEF JAM 550102**MEJROJIN 10 58 EG16 980 VOL. 2 HARD KNOCK LIFE R. KELLY ▲* JNC 41625* (1.) 98/24 98) R.	i	_	_	_	_	PACESETTER -	_
	-	_		BUSTA DAVMES A SAS DEPARTMENT DATE THE PROPERTY HOURS DEPARTY		(58)	84	85	1	JESSE POWELL SUAS 11709MCA 110 99/16 500 ER 90UT IT	5
5	3	2	3	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLYROCCELEXTRA 62711*EEG (11.96/17.96)	2	57	46	53	21	LUTHER VANDROSS • VIRGIN 4609 (LL 90)7 901 I KNOW	9
6	5	5	6	2PAC AMARLIDEATH ROW 90001 "INTERSCOPE (19 98/24 98) GREATEST HITS	1	(58)	71	70	0	CRUCIAL CONFLICT PALIAS \$31634NVERSAL 110.98/16.98/ GOOD SIDE BAD SIDE	1
7	7	10	10	DRU HILL ▲ UNIVERSITY 524542/ISLAND (10.98 EQ17 98) ENTER THE DRU	2	(39)		65	8	PETE ROCK LOUD 67616*90A116.9916.990 SOUL SURVIVOR	1
8	6	9	19	REFINOUSE (ROSS) COLUMBIA (\$13.98 EQ 77.98) THE MISEDUCATION OF LAURYN HILL	1	60	63	71	34	XSCAPE ● 90 SO DEF 68042/COLUMBIA (10 98 EQ) (6 98) TRACES OF MY LIPSTICK	
9	11	3	3	VARIOUS ARTISTS (CC.A.FELLAGEF JAW 5588)1 "MERCURY (LD 98 EQ.L6 98) DI OLUE? THE PROFESSIONAL	3	61	_	46	15	MADIDUIC ADVICTO :	4
10	9	7	7	MARIAH CAREY A COLUMBIA 69670° ILI 98 EQ17/981 # 1'S	6		54	-	-	Tomer 801 1266 (12 98/17 98) ESPN PRESENTS: JOCK JAMS VOL. 4	_
11	12	4	4	REDMAN DEF JAM 558945", MERCURY (10 98 EQ 26 96) DOC'S DA NAME 2000	1	62	48	54	65	USHER ▲* LAFACE 26043/ARRSTA [10 98]16 98) MY WAY	-
12	13	13	7	WHITNEY HOUSTON ▲ ARISTA 19037*(1) 98/17/981 MY LOVE IS YOUR LOVE	7	63	65	61	8	TQ CLCCXWORK 69431 1/EPIC (1) 98 69/16 98 THEY NEVER SAW ME COMING	2
13	14	14	33	DMX ▲* RUFF PROCESSOEF JAW 558227*MERCURY (10 98 EQ16 98) IT'S DARK AND HELL IS HOT	1	64	68	79	47	SILKK THE SHOCKER & NO LIMIT 50726*PP960RTY 120 98/16-981 CHARGE IT 2 OA GAME	-
14	10	11	30	BRANDY ▲¹ ATLANTIC 8303914G (10 98/16 98) NEVER S-A-Y NEVER	2	65	76	78	15	A TRIBE CALLED QUEST ● JNE 41638* 110.98/17:98/ THE LOVE MOVEMENT JON B. ▲ YAS YUM550 MUSIC 67805/57/0110:98 EQ716:98/ COOL RELAX	- 3
15	15	12	4	VARIOUS ARTISTS PRICEITY 90724* 110.96/16.980 NO LIMIT SOLDIER COMPILATION WE CAN'T BE STOPPED	2	87	67	69	46		
16	18	20	14	OUTKAST ▲ LAFACE 26253*NRISTA (10.98/16.98) AQUEMINI	2	68	79	76	14	JAGGED EDGE ● 50 50 00" SISISICOLUMBIA (10 96 E0/16 96 EE A JAGGED ERA GANGSTA BOD HITMOTIZE MINDS 1685/9ELATINITY (10 96/16 98) ENQUIRING MINDS	ď
17)	23	22	9	JUVENILE CASH MONEY 53162/UNIVERSAL (10 98/16 98) 400 DEGREEZ	7	63	57	58	27	MAXWELL ● COLUMBA 68968-110 98 EQ16 980 EMBRYA	ď
18	17	15	3	METHOD MAN ▲ DEF JAM 558920*MERCURY (11 98 EQ17 98) TICAL 2000, JUDGEMENT DAY	1	(70)	39	86	11	GHETTO MAPIA RAP ARTIST 200 I I I I I I I I I I I I I I I I I I	3
18	22	17	7	ICE CUBE PROBLY 50/200* (31.50/17.90) WAR & PEACE VOL. I (THE WAR DISC)	2	71	73	81	71	MASTER P & NO LIMIT 50559*PRICRITY 10 08/16 980 GHETTO D	H
20	16	16	15	KIRK FRANKLIN COSPO CENTRIC 90176/WTERSCOPE (10 96/17 98) THE NU NATION PROJECT	4	72	64	67	67	BRIAN MCKNIGHT A' MOTOWN 536215 (10 98 EQ/16 98) ANYTIME	Н
21	19	13	14	DEBORAH COX ● ARISTA 19022 110 98/16 98 55 ONE WISH	14	ന്ത	82	89	26	MO THUGS FAMILY ● FAMILY SCRIPTURES CHAPTER II. FAMILY REUNION	
22	21	21	20	THE TEMPTATIONS • MOTOWN 530937 (10 98 EQ16 98) PHOENIX RISING	8			-	-	MO THUGS TO SERVELATIMITY TO SECUT ON. PROMICE SCHOOL TEXT TO PROMICE ACCURATE	_
23	20	19	58	WILL SMITH ▲* COLUMBIA 68683* (10.98 EQ 17.98) BIG WILLIE STYLE	9	74	61	63	10	DIVINE PENDULUM 12325/RED ANT (10 98/16 98) [20] FAIRY TALES	_
24	26	26	6	BONE THUGS-N-HARMONY	12	75	77	83 64	13	CYPRESS HILL ● RUTTHOUSE 83142*COLUMBIA 110.98 CQ/16 981 CYPRESS HILL IV	H
		-		NUMBERS 60/15-WEEK (MIT (11 46/17 46))	5		+	-	-	NEXT ▲ ANSTA 18973 110 99/15 99/15 VARIOUS ARTISTS NEXT ▲ ANSTA 18973 110 99/15 99/15	-
25) 26	38	24	21	GETO BOYS SAP A LOT 45780WR0N [11 99/17 98) OA GOOD DA BAD & DA UGLY	2	17	83	75	5	PRORITY 53532* (10 95/36 St) N.W.A. STRAIGHT OUTTA COMPTON TOTH ANNWERSARY TRIBUTE	3
27	28	27	10	KELLY PRICE ● THECK 524516/SLAND (10 98 EQ16-98) SOUL OF A WOMAN FAITH EVANS ● BAD BOY 73036/MRISTA (10 98/17-98) KEEP THE FAITH	3	78	81	84	27	NDREAGA ● PENALTY 3077*/TOMMY 807 (11 58/16 98) N.O.R.E.	L
28	27	25	16	SOUNDTRACK @ DEF JAM 558663*MERCURY111 96 EQ17 90 RUSH HOUR	2	79	86	82	6	STEADY MOBB'N NO LIMIT 50026" PRIORITY (10 96/16 96) BLACK MAFIA	L
29	24	23	25	MONICA A ARSTA 19011* (10.98/16.98) THE BOY IS MINE	2	80	74	74	80	K-CI & JOJO & 1 MCA 11613* (10 99/16 99) LOVE ALWAYS	L
30)	39	45	14	TYRESE RCA 60001* 19:90/13 90 IIII	30	(81)		EXTRY	10	SOUNDTRACK TYT SOUNDTRAX 8210TYT (10 98/17 98) BLADE	-
31	29	29	9	TOTAL BIO BOY 78020-VARISTA (10 98/16 98) KIMA, KETSHA & PAM	9	82	85	80	13	MACK 10 ● HOO BANGIN' 53512*PFB0RITY (10 96/16 96) THE RECIPE	-
32	30	32	8	112 ● BAD BOY 73021 (WRISTA 110.59/16.96) ROOM 112	6	83	75	73	14	WILL DOWNING & GERALD ALBRIGHT VERWE FORECAST AS TELEVISION FOR LC 16 98 LC	1
33)	40	41	8		29	84	78	27	12	VARIOUS ARTISTS ● BAD BOY'S GREATEST HITS VOLUME 1	1
_	40	41		VARIOUS ARTISTS THE SOURCE PRESENTS HIP HOP HITS VOLUME 2 PCLYSPAN TYPE F JAM 599668 MERCURY (10.98 LQ 17.90)	a	(85)	ns.	ENTRY	10	TELA RIPLATO ASSERVABILITADO DE SER DE NOW OR NEVER	
34	33	31	6	TIMBALAND ELACKGROUND/ATLANTIC 928111/MG [10 58/16 98) TIM'S BIO: LIFE FROM OA BASSMENT	11	86	87	98	4	SOUNDTRACK VINGIN 46914 (11 96/17 96) DOWN IN THE DELTA	-
35)	42	37	6	DJ QUIK PROFILE 19034*JARISTA 130 98/16 980 RHYTHM-AL-ISM	13	(1)		ENTRY	13	BRAND NUBIAN ARISTA 19024* (10 96/16 96) FOUNDATION	H
36	36	39	24	GERALD LEVERT ● EASTWEST 62261/EEG (10 96/16 98) LOVE & CONSEQUENCES	2	B3	60	72	12	TATYANA ALI MUMORI GROSEFFIC (20 98 FD/16 98) BBI KISS THE SKY	-
37	34	30	6	RZA AS BOBBY DIGITAL GESTREET 32521-W2 (11,9817.98) RZA AS BOBBY DIGITAL IN STEREO	3	(89)	RE-	EXTRY	55	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*MERICURY (10 98 EQ16-98) IN MY LIFETIME, VOL. 1	Т
32	43	43	6	VARIOUS ARTISTS TOMMY 80Y 1268 (12 98) 17-981 MTV PARTY TO GO 99	33	90	93	94	59	CHICD DEBARGE NEDWI 53088*/UNIVERSAL (10.98/16.98) LONG TIME NO SEE	
39	37	40	9	MIA X NO LIMIT \$1502*/PRIORITY (10.98/14-98) MAMA DRAMA	3	91	94	92	16	FLIPMODE SQUAD @ FLIPMODE ELEKTRA 62238*5EG (10.9616-96) THE IMPERIAL	-
(00	49	49	15	KEITH SWEAT ▲ ELEXTRA 62262/EEG (10.98/16.98) STILL IN THE GAME	2	(92)	100	93	7	KID CAPRI TRACK MASTERS 68782*COLUMBIA (10.08 EQ.16.98) SOUNDTRACK TO THE STREETS	2
41	41	44	13	BIZZY BONE • NO THUGSRUTHLESS 1670/RELATINTY (10 90/17 98) HEAVEN Z MOVIE	2	(93)		ENTRY	11	TWISTA & THE SPEED KNDT MDBSTAZ	r
42	32	36	4	SOUNDTRACK THE POWER OF FOURT HISTORIES	32	(94)	-	ENTRY	6	DREATON'S INVESTIGATION RESIDENCES (10 SECTIONS)	Н
43	31	38	37	MYA ▲ UNIVERSITY 90166-INITERSCOPE (10 9816-98) MYA ▲ UNIVERSITY 90166-INITERSCOPE (10 9816-98) MYA	13	95	97	PHILI	35	GHETTO COMMISSION NO LIMIT 50011**/PRIORITY (10 96/16 98) WISE GUYS TAMIA 0W151 46213/WARPIER (8805 110 96/16 98) TAMIA	H
43	44	42	10	98 DEGREES MOTOWN 530956 (10 98 EQ15 98) 98 DEGREES AND RISING	41	(96)		ENTRY	20	LINK RELATIVITY 1645 (10 9915 98) SEX DOWN	-
45	52	48	9	SOUNDTRACK • DEF JAM 558925*MERCURY (11 98 EQ17 98) BELLY	2	97		ENTRY	4	FULL BLOODED NO LINET 50027**PRIORITY (10 96/26 98) EM MEMORIAL DAY	1
46	35	35	29	SOUNDTRACK & BUCKEROUNDATIANTIC B3119*BG 120 98/27 98; OR EQUITILE: THE ALBUM	1	98		ENTRY	32	BIG PUNISHER ▲ LOUD 67512*/FICA (10 5616 59) CAPITAL PUNISHMENT	H.
47)	68	68	19	TRICK DADDY SUP-INSLIDE 2802/WARLOCK (10 99/25 98/	47	89	66	I -	19	MARY J. BLIGE ● MCA 118/8/10 98/17.960 THE TOUR	
48	53	50	19	MONIFAH UPTOWN 531551UNNERSAL (10 9616.98) MO'HOGANY	42	(100)		ENTRY	6	LA THE DARKMAN WILLTONG 2007 SUPPLINE TEAM IT L 98/05 SEE ME HEIST OF THE CENTURY	3

Albums with the grutest sales gains this week.

Recording including Associated by a remark following the symbol. Certification for shipment of 3 million suchs, with multipolational filler including a remark following the symbol. For board sets, and by a such as a proficial for the high associated by a remark following the symbol. For board sets, and by a remark for the symbol. Album with a proficial for the profit of the symbol. For board sets, and a profit of the symbol. For board sets, and a profit of the symbol. For board sets, and a profit of the symbol. For board sets, and a profit of the symbol. For board sets, and a profit of the symbol. For board sets, and a profit of the symbol. For board sets of the symbol. For board sets, and a profit of the symbol. For board sets, and a symbol. For board sets of the symbol. For board sets, and a profit of the symbol. For board sets of the symbol. For board sets, and a symbol. For board sets of the symbol. For board sets, and a symbol. For board sets of the symbol. For board sets, and a symbol. For board sets of the symbol.

For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets, and a symbol. For board sets of the symbol.

For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol.

For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbol. For board sets of the symbo



YUKMOUTH

FROM THE LUNIZ

THUGGED OUT: THE ALBULATION FEATURING: SCAFFACE, RAP-A-LOT FAMILY, OUTLAUZ, NUMSKULL, TECH 9, MC REN. DAZ DILLINGER, KURUPT AND PHATS BOSSILINI

EXECUTIVE PRODUCER: J PRITICE



Black Promoters Association of America, Inc.

TO ALL ENTERTAINERS, MANAGERS AND PEOPLE OF RIGHTEOUSNESS

A grave injustice is being done in an industry that we all love so well. As you all may know, the nation's black promoters and business communities have been involved in a struggle for justice and equality. The injustice and discrimination that we are enduring comes from the hands of our booking and talent agencies and many pop promoters.

In this country where all men are created equal and endowed by the creator, black promoters are not allowed or given the privilege to present white artists like Elton John, Celine Dion or the Spice Girls. However, white promoters are allowed and given the privilege to promote any and all acts, be they black or white.

This is not only an insult to black people, but also an insult to people of all races. In a country as great as ours, and with the greatest entertainment industry on earth, how can we sit idly by and allow this type of racial injustice?

For years, our children as well as our business communities have felt the financial pain and suffering of this racist behavior. While other aspects of American life have moved beyond this type of segregation, the entertainment industry continues to live with the discriminatory policies of the past. This is clearly a repulsive vestige of another era.

There is no place for racial exclusion in an industry that enjoys and benefits from the talents of both black and white artists. Giving way to racism anywhere in our industry gives way to racism everywhere in our industry and our nation. As we pray daily asking for divine intervention, we have also asked the courts to enforce the law and put an end to these discriminatory practices. We desperately seek the help of all people, both black and white, that believe in justice, equality and the constitution of this nation, to stand up with us against this racist and deplorable act. We ask that you confront your agency and ask them to please abort and change all ways and practices that may be considered discriminatory. If they refuse to change, may we suggest that you change agencies.

WE HUMBLY THANK YOU FOR YOUR SUPPORT Leonard Rowe, President

THE BLACK PROMOTERS ASSOCIATION OF AMERICA, INC.

911 07 87 1

Billboard HOT R&B SINGLES THE MELLOS THE SERVICE HIS TOTAL SHOPLES FROM A SHIPLE STREET JANUARY 15, 1999 SOUTHER STREET THE MEST PRILLES HIS TOTAL SHOPLES HIS TOTAL SHOPL

JANU	JARY					TN	0	Ш		
WEDK	XJM	2 WINS	WKS. ON CHART	TITLE ARTIST PROTUCER (SOMOWRITER) IMPROT & NUMBER PROMOTION LABOL	PEAK	THIS	WEEK	2 WKS	WAS ON CHANT	TITLE STORMWITH SHORT LEADING SHORT LIANG SHORT LEADING SHORT LIANG SHORT LEADING SHORT LEADING SHORT LEADING SHORT LEADING SHOR
	,	,	16	NOBODY'S SUPPOSED TO BE HERRE & 11 weeks at No. 1 DEBORAH COX		(59)	56	-	2	MORE FREAKY TALES ★ TOO SHORT MIKE 0 SOMM S IT SHOW DINNING S SOWESS ICL ID. ITS HORT 42571 LINE
-	_	12			_	51	45	48	10	MY LITTLE SECRET ★
+	-		13	D FOSTER IO WARRIAN (C) (C) (C) (M) AT LANCE CHUSS LOME LINE THIS C	2	(52)	54	58	5	SOFTEST PLACE ON EARTH A THOMAS II
+	3	2	10	PLANNENGES COMBST EXAMES COMMODICE DIETY BEDWINDS NITCOGERS ID DISTRICT USING BOY 1911 THRISTS	2	(53)	56	10	2	ALL NIGHT LONG FAITH EVANS (FEATURING PUFF DADDY) LUMBOCE FAMES CORES S BANGE LAMPERES CORRESCORES CO
-	-	3	11	M ELLOTT, D PEARSON IM ELLOTT, D PEARSON, T MOSLEY: CC (SHITT ICC SAD BOY 79185/ARISTA	3	(54)	60	57	10	SECRET LOVE 10.004.5 in Prote 20.004.5 in Prote
1	2	2	14	BASTFACE, D THOMAS BASHFACE D THOMAS! ON UNIVERSITY ALBUM OUTSE, AND	5	55	60	51	12	HERE WE COME ◆ TIMBALAND FEAT. MISSY "MISDEMEANDR" ELLIDIT & MAGGO TIMBALAND IT MEKLELM MARGUET M ELLIDIT? WEISTER & HAPPISI BUAKARDUND ALBUM CUTATIANTIC
+	9	1	16	EGITILLE ROLLS CARTER LORENCE LARGE MASS. (T) DEF JAM 567683*	6	56	38	41	16	WESISIDE •
+	7	6	11	LHELL IL HELD (C)	2	37)	67	63	10	THIS IS MY PROMISE
-	6	4	19	JHOWCOTT LD PARKS IN BAKER C KELLY) CO ID IT PENDULUM 15316 RED ANT	2	(58)	58	61	8	RUFF RYDERS' ANTHEM ★ \$M022 of SIMMONS, IC DEANG (I) RUFF RYDERS \$66217*, DEF JAM
4.	-	13	8	WHEN A WOMAN'S FED UP R. KELLY R XELLY IR XELLY) JIVE ALBUM CUT	9	59	57	56	11	TAKING EVERYTHING
1	13	10	11	DAVE TOO EXERT * COPY CIRCLE TIES* **O'NT DAVE **O'NT	10	60	51	47	14	THE IS ON TRACES OF THE TRACE O
	12	11	16	HOW DEEP IS YOUR LOVE ◆ ◆ ORU HILL FEATURING REDMAN DITENSE HEN THE DWISEL HADDRES HEND DIGHT DESIGNATION STORES AND DISCONDINESS OF THE PRESCRIPTION STORES AND DISCONDING THE PRESCRIPTION OF THE PRESCRIPTION	1	61)	73	74	20	
) 1	16	18	11	ANGEL OF MINE MONICA ASSESSMENT A	12	62	49	50	11	CAN'T GET ENOUGH ★ ◆ WILLIE MAX FEATURING RAPHAEL SAADIQ
	5	5	7	I'M YOUR ANGEL ▲ • R. KELLY & CELINE DION RESELV (RESELV.) (C) (D) (T) (O) (NE 47557	5	63	62	66	20	SPLACKAVELLIE ★ ◆ PRESSHA
) 1	19	19	10	TAKE ME THERE BLACKSTREET & MYA FEAT: MASE & BLINKY BLINK TRUEY IT BILLY I SAVAGE M NELSON M BETHAM FOSTER INTERCOPE SOLIDIRACK CLIT	14	64)	69	75	14	CHA CHA CHA ◆ FLIPMOOE SQUAO
1	10	9	13	BRILLY MARTIN. SERVICE AND A PROCESSION OF THE SERVICE AND A PEAR	8	65)	66	68	4	CAN T GET BOUGH + WILLE MAX FEATURING RAPHALS SADIO L SOLD ON THE MAX SADIO L SOLD ON THE MAX SADIO CONTROL WAS SADIO CO
1	18	17	9	CHANGES CHANGES ASSINGERT TS SHAURED EXONER HOSPINSTRI AMARISPATA ROW ALREAD CHANGE HOSPINSTRI AMARISPATA ROW ALREAD CHANGE HOSPINSTRI CASE FEATURING JOSE GEY JAMONGA, THOURSTON, GEY JAMONGA, THOURSTON, GEY JAMONGA, THOURSTON, GEY JAMONGA, THOURS CO.	16	66	65	59	4	ROOMERS PROBLES WINDOWS UNIT WHITE PROPERTY COURSE WARREST SAMPLES AND CONTROL OF THE WARREST LITTS ON CHECKING SHAWARD,
2	22	22	12	FADED PICTURES ◆ CASE FEATURING JOE	17	67	64	65	. 8	CLUE, DUPO OF SIMMONS, C. SHAW, KIPILLU WILDERU BOC A PELLA ALBUM CUTDET AND IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOLISTON
+	-	27	7	SECT THROMOS, THICKNESS OF SECTOR SECTION SECTIONS OF SECTION SECTIONS OF SECTION SECTIONS OF SECTION SECTIONS OF SECTION SECTION SECTIONS OF SECTION	18	68	52	53	8	R JERNING OR, DERNING, EJERNING BLI DANNELSU PHILLIPS, T. ESTESSI (DO YOU) WANNA RIDE * PREL. TIGHT C BATUM C HARLIN D, JOHNSON B, TORRENCE A, RICE, RILONG) (C) (D) (T) G-FUIM. 72-BOORESTLESS
-	-	24	8	HEARTBREAK HOTEL ◆ WHITNEY HOUSTON (FEAT, FAITH EVANS & KELLY PRICE)	19	69	53	60	12	© TATUM (© TATUM, D. CHASON, B. TORRENCE R. RICE, R. LONG) (C) (C) (C) (C) (C) (T) (B. TUNK, 72:HORESTILESS WHATCHA WANNA DO? ★ ◆ MIA X FEATURING CHARLIE WILSON
	_	23	13	HEARTBREAK HOTEL WHITNEY HOUSTON (PEAT, FAITH EVANS & KELLY PRICE) SOUSHOCK MAREN OF STREET, KARLEN TSWASS POSS PARKS OUTHAST A FRATCING BENDMARK! LARGE REEN CONTRASTING	20	70	61	64	6	DO YOU FEEL ME? (FREAK YOU) * MEN OF VIZION
-	-	14	9		14	71	70	55	11	WHEN YOU BELIEVE TO THE
+	-	21	18	ANCE I IN DEGLES ENVIRONMENT AND ANCE IN THE STREET OF THE	21	_			-	BASTACS IS SCHWART METACS ARSTACOLUMBA SOUNDRACK CUT/OREAMWORKS
+	-	-	-	R ERRINS BROWN IR ERRINS, DAVIELS FJERKINS ILLT TURBON, I HALD ATLANTIC ALBUM CUT ALL THE PLACES (LIMITE MISS YOUR).	8	72	68	71	10	BOST YOU AND ON BOUT 1. SPECIAL PROCESSING AND THE STATEMENT OF THE STATEM
		15	14	MISERI ALBALI ILM SERI) (C) (C) (T) (MISER) (C) (C) (C) (T) (MISER) (C) (C) (C) (C) (C) (C) (C) (C) (C) (C	_	73	74	77	10	LES, FOR & TONE IN SHITHER TORYS J BARNES WISHELEY SSHOOLEY, LINVERS, III. COLUMBIA ALBUM OUT.
-	-	16	7	MLERAL AMPLITATION AND AND AND AND AND AND AND AND AND AN	12	74	77	67	. 19	SUPERTHUG (WHAT WHAT) ★ NOREAGA THE NEPTUNES OF SWITH SCAP WILLIAMS CHUIGO DHARRY C STENI ICLIED TO PENALTY 023770 MMH BOY
2	\rightarrow	26	13	GONE OF RELLY & PRICE & MURRAY WE ALBUM OUT	25	75)	83	76	15	WHEN YOU GET HOME S CRANTORD IM JORDAN A CRAINFORD J. WARE A ROSS) ■ MONTELL JOROAN ■ BEF JAM ALBUM CUT
-	\rightarrow	25	23	HOME ALONE ON GIVEN PROCESSANDERS R. RELLY PEAT LINENGE REITH MURRAY ON A BABBUS OFF THE FIRST NIGHT A JOHN LONG TO MAN THE MONICA JOHN JUDICE STANKEN LEAN ON HE A RIGHT STANKEN REITH STANKEN BUILDED PROVINCE LEAN ON HE A RIGHT STANKEN REITH STANKEN BUILDED BOND, RELLY, CRYSTAL LEWIS BE FORMET OFF STANKEN REITH STANKEN GRINN FOR THE STANKEN BUILDED BOND, RELLY, CRYSTAL LEWIS BE FORMET OFF STANKEN REITH STANKEN GRINN FOR THE STANKEN BUILDED A RIGHT STANKEN BUILDE A RIGHT STANKEN BUILDED A RIGHT STANKEN BUILDED A RIGHT STANKEN BUILDED A RIGHT STANKEN BUILDE A RIGHT STANKEN BUI	1	T	81	81	4	SUPERTHUG (WMAT WHAT) # THE SUPERTHUG (WMAT
-	-	29	19	EXAM DHI ME A KINK HAMRLIN FEAT, MARY J. BUIZE, BOND, R. KELLY, DYSTAL LEWIS & THE FAMILY K FRANKLIN IK FRANKLIN	27					
-	_	28	13	K FRANKLIN IK FRANKLINI TALK SHOW SHHH! SHAE JONES M, DOTINNA CRIMINOLINI SWEET LADY TYRESE TYRESE	17	1	NE	_	1	AS GEDRGE MICHAEL WITH MARY J. BLIGE EARWANCE IS WONDERS
4	-	31	9		29	78)	97	73	9	AS GEDRACE MODERN GEDRACE MICHAEL WITH MARY J. BLOSE DEMONACE, MODERN GEDRACE MICHAEL WITH MARY J. BLOSE DEMONACE DE GEDRACE DE CHOR HIS DEMONACE DE GEDRACE DE CHOR HIS DEMONACE DE GEDRACE DE CHOR HIS DEMONACE DE CHOR HIS
1	17	20	12	PUSHIN' WEIGHT ★ • ICE CUBE FEATURING MR. SHORT KHDP • ICE CUBE FEATURING MR. SHORT KHDP • ICE CUBE MR SHORT *HDP J KINGSON!	12	79	96	99	. 19	MATRIMONY: MAYBE YOU MUST IMPSED COLUMBIA ALBUM CUT
1	96	38	49	TOO CLOSE ▲ • NEXT MARKET LEWY K CESS BONY A LACOME BROWN R AFORD MILETUB BROWN K HAURT (CLOSED OR METER 1996)	1	(8)	85	87	3	THE LOVE WE HAD (STAYS ON MY MIND) ORL HILL DOWNHATCHA SAY BOO) > ORL HILL DOWNHATCHA SAY BOO) > ORL HILL TO ANN TO ANN LURYN HILL FEATURING CARLOS SAN TANA TO ANN LURYN HILL FEATURING CARLOS SAN TANA NO.
) 3	99	34	6	SILLY HO TLC CYPTRON ID AUSTRII LAFACE ALBUM CUTANGERA	32	81	86	78	13	1 DO (WHATCHA SAY BOO) ★
Т	Т			GREATEST GAINER/AIRPLAY		(82)	90	86	13	TO ZION LAURYN HILL FEATURING CARLOS SANTANA LMILI I, HILLN GWILLE, TOXI EAST-POUS ALBUM CUTCOLUMINA
) 3	13	32	21	THINKIN' BOUT IT ◆ DELITE ID ALLAMBY L BROWGER A BROBERSON, G LEVERT) LC: ID: ID: ID: ID: ID: ID: ID: ID: ID: ID	2	(83)	89	93	11	I'M ONLY HUMAN LUTHER VANDROSS (FEAT, CASSANDRA WILSON AND BOB JAMES) MINITURE WANDROSS IL WANDROSS, MINITURE WEDIN ALBUM CUT
	11	42	6	GIMME SOME MORE of SCHATCH OF SMITH, GENERO by SCHATCH OF SMITH, GENERO furmiodestakthalateum curietes furmiodestakthalateum curietes	34	84	63	69	11	MONEY'S JUST A TOUCH AWAY * MACK 10 FEAT. GERALO LEVERT
0		-	28	THINKIN'S BOUT IT GERRAD LEVERS GERIE DALAWRIS GEWINGERANDERSONG LEVERS GLIMME SOME MORE GLIMME SOME MORE FRIEND OF MINE FRIEND OF MINE GLIMME SOME MORE FRIEND OF MINE GLIMME GLIMM	1	85	71	82	20	DUPRTY HILL FAILURING CONTILL FAILURING CONTILL SAN TANK TO MORT PRIME L. CENTER SAN TANK THE MORT PRIME L. LUTHERS WARDESS FRAT. CASSANDA "RISON AND BOB BANCES MAILTE, LANCESSOS FRAT. CASSANDA "RISON AND BOB BANCES MAILTE, LANCESSOS TANCES AND
-	35	40		HOT SPOT + POYY BROWN	22	86	82	80	13	DON'T LET IT GO TO YOUR HEAD ★ CLOGO (M DECAL DEDWLES DAMPPER & SAMBLE L HUFT) AT JUD ABRETA 19471
3	\rightarrow	33	7	I GOTTILUE ROB IS CARTER LLORENZO A MAYS) (T) WILLIAMS REGISSION OF MAY		(87)	87	98	6	LIZARD LIZARD * NO GOOD-N-JIGGIE FEATURING LUKE
3	31	-	7	I GOTTLUE ROB IS CARTER LLORENZO & MAYS) TO YOUATOR SEGMENTOF AM AN TRESH LUVERN, EM FRESH CASH MONEY A RESH OF AN ANTANEY FAIR OF ANTANEY	37	(6)				POPT 12 FT 17 GO TO VOUE HEAD ELECTROPHIC STATE OF THE S
3	37	33	-	MOST SOCIAL STREET, AND	37	88	75	62	10	
3	37	33 46	9	GREATEST GAINER/SALES			75 RE-E		20	WE CAN FREAK IT
3 3 3	37	33 46	9	GREATEST GAINER/SALES		88	_		_	JUST THE TWO OF US * WILL SMITH
3 3 3	37 32 76	33 46 30	9 24	GREATEST GAINER/SALES	4	88 89 90	RE-E	NTRY 90	20	SUITED IN COLUMN MESON DE MESON DE MAREN REPORME. ANTEN A REJNO OF US \$ SUICE IN SANTAR METHORS WE SALTERE MACDONALD! MIN IN COCCUMENT TOOS GOING HOME WITH ME \$ JERMANNE OUPRI FEAT, KEITH SWEAT & R.O.C.
3 3 3 3	31 37 32 76	33 46 10 79 39	9 24 5	I WILL CET THERE \$\(\frac{1}{2}\) ONTO BE AND	39 25	88 89 90	RE-E 78 RE-E	NTRY 90	20	MATCH IN COLUMNA WISSON OF WISSON OF WAREN BY MARKET BY
3 3 3 3 7	37 32 76 44	33 46 30 79 39	9 24 5 5	I WILL CET THERE \$\(\frac{1}{2}\) ONTO BE AND	39	88 89 90 (§1)	78 RE-E 98	90 NTRY	20	SETTING TO COLONOMERON CONSOLID NAMES REPORTED A SETTING
3 3 3 3 3 7 7 4	31 37 32 76 44 34	33 46 30 79 39 35 44	9 24 5 5 23 28	I WILL CET THERE \$\(\frac{1}{2}\) ONTO BE AND	39 25 11 7	88 89 90 92 93	RE-E 78 RE-E 98 RE-E	NTRY 90 NTRY	20 15 3 2 6	ANTO A COLUMN ARESONE RESOURD IN MARKET A REPORT AND A SECTION AND A SEC
3 3 3 3 3 3 3 4 4 4 4 4 4	31 37 32 76 44 34 46 43	33 46 30 79 39 35 44 43	9 24 5 5 23 28 4	I WILL CET THERE \$\(\frac{1}{2}\) ONTO BE AND	39 25 11 7 43	88 89 89 89 89	78 RE-E 98 RE-E 95	90 NTRY 90 NTRY 95	20 - 15 - 3 - 2 - 6 - 4	ANTO A COLUMN ARESONE RESOURD IN MARKET A REPORT AND A SECTION AND A SEC
3 3 3 3 3 7 7 7 4 4 4	37 32 76 44 34 46 43	33 46 10 10 179 39 35 44 43 36	9 24 5 5 23 28 4 7	I WILL CET THERE \$\(\frac{1}{2}\) ONTO BE AND	39 25 11 7 43 36	88 80 90 93 93 94 95	RE-E 78 RE-E 98 RE-E 95	STRY SO NTRY NTRY SS	20 - 15 - 3 - 2 - 6 - 4	ANTO A COLUMN ARESONE RESOURD IN MARKET A REPORT AND A SECTION AND A SEC
3 3 3 3 3 3 3 4 4 4 4 4 4 1 8	37 32 32 34 44 44 45 45 45 45 45 45 45 45 45 45 45	33 46 10 10 79 39 35 44 43 36 FRY	9 24 5 5 23 28 4 7	GREATEST GANER/SALES VINIL GET THERE ADDITION WAS A CONTRIBUTION OF THE MANY THE M	39 25 11 7 43 36 4	88 89 90 91 92 93 94 95 96	RE-E 78 RE-E 98 RE-E 95 RE-E 91	90 NTRY NTRY 95 NTRY 83	20 - 15 - 3 - 2 - 6 - 4 - 3 - 14	ANTO A COLUMN ARESONE RESOURD IN MARKET A REPORT AND A SECTION AND A SEC
3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4	31 37 32 32 344 44 44 44 44 44 44 44 44 44 44 44 44	33 46 10 10 79 39 35 44 43 36 FERY 37	9 24 5 5 23 28 4 7 20 13	GREATEST GAINER/SALES IVALL CET THERE O MODITER WAY - MODITER W	39 25 11 7 43 36 4	88 89 90 91 92 93 94 95 96 87	RE-E 78 RE-E 98 RE-E 95 RE-E 91 72	90 NTRY 90 NTRY 95 NTRY 83	20 - 15 - 3 - 2 - 6 - 4 - 3 - 14 - 6	ANTO A COLUMN ARESONE RESOURD IN MARKET A REPORT AND A SECTION AND A SEC
3 3 3 3 3 3 3 4 4 4 4 4 4 4 1 4 1 4 1 4	37 32 32 32 34 44 44 44 44	33 46 10 30 79 39 35 44 43 36 86 78 77 51	9 24 5 5 5 23 28 4 7 20 13 E	GREATEST GAINER/SALES IVALL CET THERE O MODITER WAY - MODITER W	39 25 11 7 43 36 4 6	88 89 90 91 92 94 95 96 97 98	RE-E 78 RE-E 98 RE-E 95 RE-E 91 72	90 NTRY 90 NTRY 95 NTRY 83	20 15 3 2 6 4 3 14 6	A COUNT OF THE COU
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	91 937 932 976 944 944 945 945 945 945 945 945 945 945	33 46 30 79 39 39 35 44 43 36 FERT 51 49	9 24 5 5 5 23 28 4 7 20 13 6 21	GREATEST GANER/SALES VINIL GET THERE ADDITION WAS A CONTRIBUTION OF THE MANY THE M	39 25 11 7 43 36 4 6 47 19	88 89 90 91 92 93 94 95 96 97 98	RE-E 78 RE-E 98 RE-E 95 RE-E 91 72 99	90 NTRY 95 NTRY 95 100 94	20 15 3 2 6 4 3 14 6	AND THE COURT OF TAXON OF TAXO



KCi JoJo

Nominated For Two American Music Awards:

Favorite Soul/Rhythm & Blues Band, Duo or Group



Favorite Soul/Rhythm & Blues Album, "Love Always"



mb' Rap. Cypress Hill takes a break during the filming of "Dr. Green thumb," the trio's latest video. The clip was shot on location in Los Angeles and was directed by Estevan Oriol. Shown, from left, are B-Real of Cypress Hill, Oriol, and DJ Muggs and Sen Dog of Cypress Hill.



WHAT YOU SEE IS WHAT YOU GET: Until recently, a song had to be released as a retail-available single to chart on Hot R&B Singles and the Hot 100. In many cases, however, that requirement created complications when titles had street-date violations or were available only in the 12-incb-only configuration, with the latter scenario quite prevalent for rap titles. Now, any single with enough airplay will hit Hot R&B Singles & Tracks.

The inclusion of radio-only tracks allows readers to see hits that reviously would have often been held off the charts. For example, George Michael & Mary J. Blige recorded a version of Stevie Wonder's 1977 classic "As" (Epic), which is available only as an import. According to a source, a station DJ picked up the single while overseas and put the song into rotation. Soon afterward, several other stations ordered the import and began spinning it. As of this issue, the track is being played on nine R&B stations, enough to have a total R&B audience of 5.4 million listeners and debut at No. 58 on Hot R&B Airplay. Even more impressive is the song's Hot Shot Debut ribbon at No. 77 on Hot R&B Singles & Tracks. Meanwhile, neither Epic, which released Michael's greatest-hits album, nor Blige's label, MCA, is promoting the title to radio, as singles rights have not been granted.

THIS YEAR'S ANTHEM: If there's one song that is sure to be one of the year's most played, it will be Prince's "1999" (Warner Bros.), which he recorded back in 1982, when the year 1999 seemed a lifetime away. The title charted in October of the year it was released and eventually peaked at No. 4 that same year, back in the days before Broadcast Data Systems and SoundScan.

The song is getting enough radio attention to re-enter Hot R&B Singles & Tracks at No. 45. The title also enters Hot R&B Airplay at No. 38 and Hot R&B Singles Sales at No. 62; it is listed as a new entry on the component lists because those charts did not exist during the single's first run. The label and distributor WEA expect the single to sell all year, with sales and airplay exploding toward year's end

DOWNTIME: Considering that the weeks surrounding Christmas have the year's highest volume for music, this week marks the beginning of the post-holiday sales decline. In actuality, it's not so much a decline, but the retail market returning to normal sales levels

Taking the biggest hit was DMX's "Flesh Of My Flesh Blood Of My Blood" (Ruff Ryders/Def Jam/Mercury), which saw a drop of more than 64% from last issue's 670,000 units. Despite that, the title holds down a second week on both The Billboard 200 and Top R&B Albums, Since no record gained and the R&B album market was down 49%, titles that lost less than 30% of their previous-week total earn bullets. The Pacesetter goes to Jesse Powell's " 'Bout It" (MCA), which was down by only 5%.

MYRIAD OF OBSTACLES

(Continued from page 21)

store. The Internet is useful in letting consumers know what's coming out; we noticed that with new releas es by The Artist [Formerly Known As Princel and Chaka Khan, Customers knew about their albums from reading online before they came out, so the Web is a good way for labels to create awareness for new product."

Askew adds that there shouldn't be much competition with online mu sic sales as long as music retailers are able to be more aggressive on the Net this year. "We have to make our Web sites just as enticing as our other competitors' online. We'll look at it as an extension of our market ing campaign," she says,

Daniels says he expects to be online in the "near future," but adds that it's important for retailers not to let the "shopping experience" die You have to stay aggressive and fil that niche and create excitement around your own shop. It's up to you to step up your program.

Terrence Forbes-Taylor of the independent Atlanta-based Rhythn Junction also expects to have his own Web site up by the summer. "But don't think anything will ever re place bricks and mortar! There are always going to be people who will not have access to the Internet."

R&B WOES Another underlying theme of '96

for retailers was that adult buyers didn't feel they were being catered to. Brown suggests that adult con sumers of R&B are more likely to buy online but decries the lack of new product appealing to an over-30 demographic.

ditional R&B product to bring adults into the stores now There's so much concern about putting music ou there for the young consumer that there's no real push behind the older artists, and it's difficult for then even to get signed now. The labels are signing younger and younger acts, and almost the entire urbay effort is geared toward kids, even i the music is R&B-flavored like with [an act like] Next or Total." Brown adds that the strong sales

for "Phoenix Rising," the 1998 re lease from the Temptations, which according to SoundScan has sole 490,000 copies, "shows people are still hungry for this kind of music But something like the Regina Belle album ["Believe In Me"] on MCA, people don't even know it's out unless they stumble upon it in the bins especially since radio tends to shur traditional R&B artists." Balancing the emphasis on nev

product by young rap and hip-hop acts, Bondy's remains a mecca for 'R& B oldies from the '60s, '70s, and 80s." Ish says. "There's been no slowdown in sales of reissues. If anything, it's increasing among younger consumers who are aware of that music because of samples. We still do very well with artists like Eddie Kendricks; Earth, Wind & Fire; the O'Jays; the Delfonics; and the Spinners.

Hot Rap Singles...

COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE, SALES REPORTS

COLLECTED, COMPLED, AND PROVIDED BY

Sound Scan[®]

Billboard.

Jonathaea from page 21)	×	LX	2.	25	SoundScan**
ore. The Internet is useful in let-	35	VEDIC	SWKS	WKS. C	TITLE MPRINT & NUMBERS/STRIBUTING LABEL ARTIST
ng consumers know what's coming	_	-	-		No. 1
at; we noticed that with new releas-	١.				NO.
by The Artist [Formerly Known	1	1	1	9	GHETTO COMBOY . MO THUGS FAMILY FEAT, BONE THUGS N-HARMONY ICLIEG NO THUGS RUTHLESS LYCERTLATIVITY 5 weeks at No. 1
s Prince] and Chaka Khan. Cus-	2	2	2	1)	DOO WOP (THAT THING) ● ◆ LAUHYN HILL
omers knew about their albums	<u> </u>	<u> </u>	÷	**	Eligination of the second of t
om reading online before they					GREATEST GAINER
ame out, so the Web is a good way	3	5		2	MORE FREAKY TALES TOO SHORT
or labels to create awareness for	÷	_			PUSHIN' WEIGHT ◆ ICE CUBE FEAL MR. SHORT KHOP
ew product."	4	3	3	12	(C) (D) (T) PROHITY 53456
Askew adds that there shouldn't	5	4	4	4	WATCH FOR THE HOOK ◆ 100; BREEZE FEAT OUTWAST, \$000E MOB & WITCHDOCTOR ACT AS ITTLES CREARINGED MOUR, \$7046/INTERSCOPE
e much competition with online mu-	6	6	5		WHATCHA WANNA DO? ◆ MIA X FEAT, CHARLIE WILSON
ic sales as long as music retailers	_	ь	,	12	(C) (D) (T) NO UMIT 53/59/PRIORITY
re able to be more aggressive on the	7	7	6	11	MONEY'S JUST A TOUCH AWAY MACK 10 FEAT, GERALD LEVERT CONTRACT OF THE PROPERTY.
let this year. "We have to make our	8	14	11	17	INVASION OF THE FLAT BOOTY B*****\$ TOO SHORT
leb sites just as enticing as our	_			-	
ther competitors' online. We'll look	9	17	21	5	(C) D) T) LUKUN I-D 65428-PCA
t it as an extension of our market-	10	9	15	15	JUST THE TWO OF US ♦ WILL SMITH
g campaign," she says.	-	_			ENJOY YOURSELF • A+
Daniels says he expects to be	11	12	14	10	
nline in the "near future," but adds nat it's important for retailers not	(12)	23	9	11	JUST DON'T GIVE A F*** EMINEM
let the "shopping experience" die.	=	_	_		STILL & G THANG STORMER STORMER SCOPE STILL & G THANG
You have to stay aggressive and fill	13	10	13	20	
nat niche and create excitement	14	8	17	26	LOOK IN' AT ME MASE FEATURING PUFF DADOY CID IT XX BAD BOY 19176 WRISTA
round your own shop. It's up to you	15	14	7	13	OON'T LET IT GO TO YOUR HEAD ◆ BRAND NUBIAN
round your own snop. It's up to you	15	15	/	13	10 (10) ARISIA 13571
step up your program." Terrence Forbes-Taylor of the	18	21	10	10	THE REAL ONE ◆ THE 2 LIVE CREW FEATURING ICE-T
Terrence Forbes-Taylor of the	17	16	16	16	LOST IN LOVE NASTYBOY KLICK
dependent Atlanta-based Rhythm					(C1:(0) NASTYBOY 0137/UPSTAIRS
unction also expects to have his own	18	13	22	30	COME WITH ME ▲ PUFF DADDY FEAT, JIMMY PAGE
eb site up by the summer. "But I on't think anything will ever re-	19	19	20	14	BETTER DAYS ◆ WC FEATURING JON R
lace bricks and mortar! There are	_		-	-	ICT ICT ITT PRICATEONEON STOPSHISLAND
ways going to be people who will	20	11	18	23	CO 100 FAVO MALONDON STOSSHISLAND SOCIOE TO BY MOMES - INSTER FAUL THE SHOOLER SING OF FUNLANDING BIDD. OF UP TO MAY HAVE SASSHINE OF THE
ot have access to the Internet."	21	24	8	7.	TAKE IT THERE • NONCHALANT FEATURING RAMPAGE
or have access to the internet.	-		-	-	SUPERTHUS (WHAT WHAT) NOREAGA
R&B WOES	22	20	12	19	SUPERTHUG (WHAT WHAT) * NOREAGA ICLIDATE PENALTY DESTROYMENDOY
Another underlying theme of '98	23	25	28	33	TURN IT UP (REMIX)/FIRE IT UP ◆ BUSTA RHYMES
r retailers was that adult buyers					THE STREET MIX MAG 7
idn't feel they were being catered	24	18	19	13	(C) (D) (T) BY 10 SK(850MO10WN
. Brown suggests that adult con-	(25)	40	23	9	CROSSTOWN BEEF MEDINA GREEN
amers of R&B are more likely to	_	22	27	28	WOOF WOOF ♦ THE 69 BOYZ
uy online but decries the lack of	26	ш		20	ICLICLITI QUADRASOUNDATLANTIC 84123 AG
ew product appealing to an over-30	27	39	37	8	HOT SPOT FOXY SROWN TO YOUR ACCOUNT MAN MANAGEMENT SPORTS FOXY SROWN
emographic.	28	31	32	5	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY RAHEEM
emographic. "Frankly, there's not enough tra-			-	-	(M) 1Ti (X) TiGHT 2 DEF 4499*
itional R&B product to bring adults	29	29	25	9	TRAVELLIN* MAN ◆ DJ HONDA FEATURING MOS DEF
to the stores now. There's so much	(30)	43		3	I'LL BEE DAT ◆ REDMAN
oncern about putting music out	_	-		-	DOIN' IT LIVE SIG MACK
here for the young consumer that	31	32	41	7	DOIN' IT LIVE SIG MACK
nere's no real push behind the older	32	26	31	18	DR. GREENTHUMB CYPRESS HILL
rtists, and it's difficult for them	-				IT IN RUFFHOUSE 79024* COLUMBIA
ven to get signed now. The labels	33	35	26	19	I ANYT HAVEY THAT ◆ HELTIN SKELTIN FEIT STANING WONDAH OF D.G.C. & DOCHDLIGHT C (D) (T) DUCK DOWN 5332/MPRIORITY
re signing younger and younger	34	28	24	14	LINCUT PURF SIG DADDY KANE
cts, and almost the entire urban	-			-	THROW YO HOOD UP MR MONEY LOC FEAT, ABOVE THE LAW
ffort is geared toward kids, even if	(35)	RE-E	MTRY	42	10 H (D) 600 N UP 70 714
e music is R&B-flavored like with	36	37	-	25	WHAT U SEE IS WHAT U GET ◆ XZIBIT
in act like] Next or Total."	(37)	45	30	8	WHO LET THE OOGS OUT? CHUCK SMOOTH
Brown adds that the strong sales		45	30	8	ID IDI WAQSAN 0002
or "Phoenix Rising," the 1998 re-	38	33	-	41	RAISE THE ROOF ◆ ◆ LUKE FEAT. NO GOOD BUT SO GOOD
ase from the Temptations, which	(39)	49	_	6	JUDGEMENT DAY/DANGEROUS GROUNDS METHOD MAN
ecording to SoundScan has sold		-	-	-	
90,000 copies, "shows people are	40	27	29	77	HOW OD U WANT IT CALIFORNIA LOVE ▲ • 2PAC (FEAT KC AND JOJO) IT JOI AND THE DEATH BOARD TERRORS WHEE COURS AND
till hungry for this kind of music.	(41)	00.0	NTRY	5	TELL ME BEENIE MAN FEATURING ANGIE MARTINEZ
at something like the Regina Belle	=	-		-	
lbum ["Believe In Me"] on MCA,	42	RE-	NTRY	3	FREE & SINGLE B DA OUTTA SIGHT CHILD
eople don't even know it's out unless	43	36	42	22	BANAMAS (WHO YOU GONNA CALL?) • QUEEN LATIFAH FEAT APACHE
hey stumble upon it in the bins,	-	-		-	YEAH YEAH YEAH ◆ DOWN SOUTH PLAYERS
specially since radio tends to shun	44	34	38	12	ID IDE (TERESTLESS 72988
aditional R&B artists."	45	50	35	22	DEFINITION ◆ MOS DEF & KWELI ARE BLACK STAR
Balancing the emphasis on new	10	20	24	10	98 THUG PARADISE TRAGEDY, CAPONE, INFINITE
roduct by young rap and hip-hop	46	30	34	19	(C):D):I1:(X):HDLA:343677
cts, Bondy's remains a mecca for	47)	RE-E	NTRY	38	WHO AM I IC:171:112 HARD 6360*AP
R&B oldies from the '60s, '70s, and i0s," Ish says. "There's been no	48	47	45	9	HARO KNOCK LIFE (GHETTO ANTHEM) ◆ JAY-Z
lowdown in sales of reissues. If	-			-	
nything, it's increasing among	49	RE-I	MIRY	2	BLOOD TYPE 25 TO LIFE PRESENTS TRAGEDY KHADAFI
my owner, to a mer caeing among					BUTT BYDTOS INTUTY

Discords with the gradest policy gare this version. A Videoriday possible is Recording for day, harcoccitor of America (SMA) confidence for such as CROOM units. A SMA extended by sale of these roots. (ICL country of the confidence for such as CROOM units) and the confidence for such as CROOM units and the confidence of the confidence

50 46 6 RUFF RYOERS' ANTHEM

Hot R&B Airplay.

HCS WILLA	LAST WEEK	WEDS ON	TITLE ARTIST JERROUND PROMODERN LANGE	THE WELL	LAST WCDX	WEDS ON	TITLE ARTIST (MPRINT,PROMOTICN LABEL)
			NO.1	(30)	-	1	1999 PRINCE WARNER BROS I
D	1	19	NOBODY'S SUPPOSED TO BE HERE	(39)	41	3	ALL NIGHT LONG
D	2	14	THESE ARE THE TIMES DRU HILL (UNIVERSITY/SLAND)	40	39	4	SOFTEST PLACE ON EARTH
D	3	19	CAN I GET A AY 2 FEAT AND ST MAJOR CONC. AND JA COST JAME	(I)	51	28	I STILL LOVE YOU NEXT WASTER
Ď	4	18	LOVE LIKE THIS FAITH EVANS (RAD FOYGRESTA)	(42)	47	27	SO INTO YOU LAMIA (QWEST/MARNER BROS)
D	5	7	WHEN A WOMAN'S FED UP	43	37	12	TALK SHOW SHIRM
d	7	14	TRIPPIN' THALUTAT MISSYTLLIGHTHING SCHARSTA	44	40	12	HERE WE COME
	6	16	HARD KNOCK LIFE (GHETTO ANTHEM)	(45)	50	8	SECRET LOVE
5	8	13	HAVE YOU EVER?	(B)	49	5	ANOTHER WAY TEWN CAMPBELL CONTEST/WARNER BY
0	9	21	DOD WOP (THAT THING) LAURTN HILL IRUFFHDUSE/COLUMBIA)	(47)	53	6	THIS IS MY PROMISE THE TEMPTATIONS ONCTOWNS
D	10	11	ANGEL OF MINE MONICA MATISTAD	(40)	54	20	HALF ON A BABY
D	13	9	TAKE ME THERE BLOCKET AND FLY MEE ARMONING WEREOUT	49	45	24	RUFF RYDERS' ANTHEM
2	11	9	CHANGES 29AC LIMARILIDEATH ROWINTERSCOPE	50	43	8	PUSHIN' WEIGHT ICE OUR FEAT MR. SHORT KHOP PRIO
D	14	12	FADED PICTURES CASE FEATURING JOE (DEF JAME)	(31)	52	14	CHA CHA CHA FUPMOSE SQUAD IT IT MODE FLEXTRA.
0	15	22	HOW GEEP IS YOUR LOVE	52	45	4	IT'S ON DI CLUE ITEM DING INDICA-PELLADER
5)	18	6	EX.FACTOR	53	43	9	TAKING EVERYTHING GERALD LEVERT (EASTWEST/EEG)
D	17	13	ROSA PARKS OUTKAST LAHACCARISTAN	54	44	8	IT'S NOT RIGHT BUT IT'S OKAY
,	15	7	HEARTBREAK HOTEL	350	57	26	MY LITTLE SECRET
	12	19	ANGEL IN DISGUISE BRANCY (ATLANTIC)	86	58	6	FIL BEE DAT
₫	22	19	LEAN ON ME	30	59	5	BOY YOU KNOCK ME OUT
1	28	28	HOME ALONE R MELLY FEAT HOTH MURRAY LIVE	30	-	1	AS GEORGE MICHAEL WITH MAIN J BLIGE
1	20	20		59	58	•	THAT'S THE RAPPER
1	21	7	DATELY DANNE PENDULUM/RED ANT) SWEET LADY	30	61	5	THE LOVE WE HAD ISTAYS ON MY M
0	21	52	TOO CLOSE NEXT URISTAL	30	73	4	
4	28	6	NEXT (ARISTA) SILLY HO ILC CAPACE ARISTA)		-		HAND IN HAND 11 JUNIOR 2 IS HOUSE BY BOOK
4	-	н		(32)	62	28	E DO (WHATCHA SAY FOO) JON E. INS TUMBSO MUSICETICS
Ω	28	6	GIMME SOME MORE BUSTA THYMES IFLANDOC/ELEXTRACEGO	10	68	5	TO ZION LIJPO HELTUT ON EE SHIWN HUT GERIJO WHEN YOU GET HOME HONTELL JORDAN HOEF JAM?
8	26	н	HA JUVENILE (CASH MONEY, UNIVERSAL) THE EIRST MIGHT	06	-	9	
D	10	28	THE FIRST NIGHT MONICA (ARISTA)	350 64	19	26	SPLACKAVELLIE PRESSNA (TONY ME/ICEDESILAFACE/A) MIAMI
-	26	-	HOT SPOT FORY SHOWN (MOLATO//DEF JAME)	1	60	9	WILL SMITH (CCEUMHIA)
2	32	16	LOVE ME 112 FEATURING MASE (BAD BOYLARISTA)	67	64	4	FM ONLY HUMAN
0	23	45	JAGGED EDGE ISO SO DEFICOLUMBRO	(ED)	1=	13	MATRIMONY: MAYBE YOU MOWELL COLUMNIA
1	29	7	MONEY, CASH, H**S JAY 2 STEAT DAWN STOC A FELLAGORY NAME	69	66	11	WHEN YOU BELIEVE
D	38	34	FRIEND OF MINE RELLY PRICE (T-MEDANSLAND)	70	68	3	I WILL GET THERE BOYZ II MEN (DREAMWORKS)
D	33	25	HOW'S IT GOIN' DOWN OM: FEAT FAMILY SANS MUST PRODUCED JAKE	71	70	12	HOLD ME SAME MONGS FOR TOKA KING SPINNS SK
40	42	28	THINKIN' BOUT IT GERALD LEVERT LEASTWESTIEEG	(72)	-	19	SUPERTHUG (WHAT WHAT) NOREAGA (PENAL PYTOMMY BOY)
5	31	17	ALL THE PLACES (I WILL KISS YOU)	(3)	-	18	WE CAN FREAK IT NUMBER (ANTRA) ABAND
•	34	11	HOTHING EVEN MATTERS LASPANILIFER OWNER ROTT-RUSCONDINEN	Œ	-	17	COME AND GET WITH ME RETH SMEAT FEAT SHOOT DOOG BLEFTE
١	36	5	YOU JESSE POWELL (SLASNICA)	75	69	2	DIO YOU EVER THINK A KELLYCING

HOT B&B RECURRENT AIRPLAY

1	1	3	ARE YOU THAT SOMEBODY?	14	17	7	JO FEAT JAY 2 (SO SO DEF COLUMBIA)
2	3	3	THEY DON'T KNOW JON B CHARTUMASSO MUSICEPICS	15	15	18	IT'S ALL ABOUT ME M/A & SISCO (UNIVERSITY/INTERSCOPE)
3	2	2	CAN'T TAKE MY EYES OFF OF YOU LAURYN HILL SRUFFHOUSE/COLUMBIA	18	6	3	GOO'S GRACE TRIN 1-TEE 5 7 IB-RITE/INTERSCOPE)
4	4	3	MOVIN' ON MATERIAL PROSESSION OF THE SECOND PROPERTY OF THE SECOND P	17	21	19	NICE & SLOW USHER (LAFACE) ARISTA)
5	13	3	THE ONLY ONE FOR ME BRAN MCKNIGHT (MOTOWN)	18	-	8	TOP OF THE WORLD BRANCH (FEATURING MASE) (ATLANTIC)
6	8	3	STILL NOT A PLAYER BIG PUNISHER FEATURING JOE (LOUD)	19	18	9	IT AIN'T MY FAULT SUNTE SECRETARI METRIC DE LIMITARIONE
7	10	3	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)	20	22	19	A ROSE IS STILL A ROSE ARETHA FRANKEIN (ARISTA)
8	14	3	MAKE IT HOT NOT HOUSE THE OUT MISSESTED IN	21	25	10	MY WAY USHER ILAFACE/ARISTRO
9	7	3	ALL MY LIFE x Cr 6 JOJO (MCA)	22	F	20	WHAT YOU WANT MASS (FEAT TOTAL) (BAD BOWARSTA)
10	5	3	STAY THE TEMPTATIONS IMOTOWN!	23	-	17	BE CAREFUL SPARKLE STOCK LAND/INTERSCOPE)
11	11	3	I GET LONELY JANET O'EAT BLACKSTREET) (MRGM)	24	12	2	BEAUTIFUL MARY J BUSE (FLYTE TYME/MCA)
12	18	17	ANYTIME BELAN MEXINGET (MOTOWN)	25	-	5	HORSE & CARRIAGE CAMPON FEAT MASS (LARGESTAPMENT/EPIC)
13	9	3	YOU MAKE ME WANNA				his which have appeared on the Hot R&B Singles on 20 weeks and have decoped below the top 50.

45 1999 (Continuents, ASCAP-NB, ASCAP) 53 ALL NIGHT LONG (Deyne Baby, BNIVarrice Conto, BNI, CMI Blackwood, BNIVALIAE, BNIVBNIC BNIVALIAE Conto, ASCAP-TSM April ASCAP-Strater 4-Biother, ASCAP)

Control of the Contro

1010

Bornard Community Com

Lecture Level. Birth from handes discovered before the ACCAP Files of COCH 18 and ACCAP Files of COCH 18 and ACCAP Files of COCH 18 and ACCAP Files of Level 19 and ACCAP

ACCEPTION TO Spopes, ACCEPTION Brown, ASCEPTION, ACCEPTING TO Spopes, ACCEPTING THE SCIENCE AND STATE ACCEPTING THE SCIENCE ACCEPTING ACCEPTING THE ACCEPTING ACCEPTING ACCEPTING CONTROL ACCEPTING ACCEPTING

Billboard.

Hot R&B Singles Sales.

١	55	158	KLY	TITLE ARTIST (IMPRINE PROMOTION LARGE)	12	1881	witto	TITLE ARTIST (SUPRINT/PROMOTION LABEL)
ı	П			NO.1	Œ	51	5	NO GOOD NO REGIS PEAT LUNE GLUKEAGUE
ı	1	1	16	NOBODY'S SUPPOSED TO BE HERE	29	39	28	FRIEND OF MINE RELLY PRICE TINECKISLAND)
ł	2	2	2	HAVE YOU EVER?	40	43	11	THE LADY, HER LOVER AND LORD
1	3	3	7	I'M YOUR ANGEL R KELLY & CELINE DION LINED	41	46	37	MY ALL/BREAKDOWN MASIAH CAREF ICOLUMBIA
ı	4	4	11	TRIPPIN' SOTALIFEAT MISSY ELLIOTTI-BAD BOYARISTAD	42	36	15	JUST THE TWO OF US
ļ	5	7	9	GHETTO COWBOY NO THUS FAMILY AND THUS SHUTHESS NELL ZIVEY	43	45	10	ENJOY YOURSELF
ı	8	5	19	LATELY DIVINE IPENDULUM/RED ANT)	(40)	60	8	SUST DON'T GIVE A F*** EMINEM WERE AT TERMATHEINTERSCOPE
ı	7	6	10	LOVE LIKE THIS FAITH EVANS IBAD BOYNARISTAL	45	31	31	MY WAY USHER QUEACEURISTAL
1	2	10	7	HOLD ME BRANCH STEEL TONE & YORK SHAWES MOTORAN	48	37	20	STILL A G THANG SMOOP DOGG IND LIMIT/PRIORITYS
ı	9	8	13	LOVE ME 112 FEATURING MASE IBAD BONIARISTAL	43	32	26	LOCKIN' AT ME MASE FEAT PUFF DADOY (MAD BOY MRISTIA)
ı	13	9	11	DOO WOP (THAT THING) LAUTEN HEL STUFFHOUSE/COLUMBIA)	48	49	13	DON'T LET IT GO TO YOUR HEAD BRAND NUBIAN (ARISTA)
1	Œ	19	2	MORE FREAKY TALES TOO SHORT (SHORT/JUE)	49	44	9	ONLY YOU TAMI DAVIS (RED ANT)
1	12	11	12	PUSHIN' WEIGHT ICE CURE FEAT MR SHORT KHOP (PROWTY)	(30)	58	10	THE REAL ONE THE 2 LIVE CREW FEAT. ICE-T (LIL" JOE)
1	000	18	4	WATCH FOR THE HOOK	51	50	15	LOST IN LOVE NASTYBOY KLICK (NASTYBOX UPSTAIRS)
ı	11	was	1	E WILL GET THERE BOY'S IS MEN (DIREAMWORKS)	52	47	25	COME WITH ME FUTT DADDY FEAT JAMMY PAGE (EPIC)
ı	(13)	21	12	TALK SHOW SHHH! SHAE JONES MASSAGETSAGE	53	53	16	STRAWBERRY NCOLE RENEE (ATLANTIC)
1	18	15	14	ALL THE PLACES (I WILL KISS YOU)	54	41	24	DAYOREANIN' TATYANA AU INJUNISHIETICI
1	17	14	13	COME AND GET WITH ME KETH SHEAT FEAT SHOOP DOOG BLECHARESS	55	54	14	BETTER DAYS WC FEAT, JON B. IPATOAN LONGOWISLANDS
ĺ	19	19	11	CAN'T GET ENOUGH MILLE MAI TON THY MALL SALDES PRODUED MOTORNO	56	57	22	TIME AFTER TIME
1	28	28	8	(DO YOU) WANNA RIDE REEL TIGHT IG FUNKITESTLESS)	57	40	20	GOODSYE TO MY HOMIES
1	20	12	19	WESTSIDE 19 ICLOCKWORKEPIC)	85	58	28	LET ME RETURN THE FAVOR
ı	21	20	14	WHEREVER YOU GO VOICES OF THEORY OLD LAJRED ANTI	58	61	7	TAKE IT THERE NONCHALANT FEAT, RAMPAGE (MCA)
ı	21	22	19	I CAN DO THAT MONTELL JORDAN (DEF JAMM) ERCURY)	300	11	12	AS LONG AS I LIVE SHEWA SWITHOUT FORE MEDINGHING EMINISTRATE
	63	28	23	THE FIRST NIGHT MONICA MORSTA	61	55	19	SUPERTHUS (WHAT WHAT) NOREAGA (PERALTYTOMRY 50Y)
ı	28	28	11	WHATCHA WANNA DOT MALERAL OWILL WILSON INCLINED/FICENTS	32	-	1	1990 Prince (WARHER BROS.)
. [25	28	28	NEXT WAISTA	53	61	19	YESTERDAY DESELAH MORGAN (VAZNIOTOWN)
	(3)	35	6	ANOTHER WAY TEVN COMPRELL (OWEST, MILLIONES BROS.)	06	55	28	TURN IT UP GREMOUFIRE IT UP BUSTA PHYMES GLEATRAGEGO
ı	27	28	11	THINKIN' BOUT IT GENALD LEVERT (EASTWEST/CEG)	(3)	55	19	SAY IT VOICES OF THOORY (H.O.L.A./RED ANT)
ı	28	26	19	MONEY'S JUST A TOUCH AWAY	66	53	6	TELL ME WHAT YOU'RE GONNA DO
ı	29	29	22	NOBODY ELSE TYPESE (NGA)	67	52	13	THE STREET MIX MAG 7 BV 10M010Who
٠	30	27	14	MY LITTLE SECRET XSCAPE (SO SO DEFICOLUMBA)	68	67	19	TOUCH ME SOLO PERSPECTIVO MANO
.	31	25	16	NOW DEEP IS YOUR LOVE ORUNILIFUT REMAY LINKESTY SUMBOUT JAM	(D)	-	8	CROSSTOWN BEEF MEDINA GREEN (RAWNUS)
	32	33	28	SO INTO YOU TAM A COYEST WATNER BROS)	70	59	25	WOOF WOOF THE 60 BOYS ISSUADRISOURCESS BEASAS, ANTICO
	33	34	4	DO YOU FEEL MET (FREAK YOU) MEN OF VIZION MUTWORK LIFTS	Œ	-	27	I GET LONELY JANET IFEAT. BLACKSTREETI (VIRGIN)
	34	30	6	NO DOUBT	72	74	3	BEAT OF THE DAY (THROW YA HANDS UP)

37 42 20 SPLACKAVELLIE
RESCRICTOR MERCEDISALFACE/MISTRO

DE 6 TRAVELLIN' MAN
OUT-OF-FREEDRICTOR
OUT-OF-FREED

Records with the present sales gains. © 1999 Billboard/BPI Communications and SoundScan, Inc.

SCLAP/Coverse Cestion, ASCAP)

9 Out 11/90 (Instruct, Sthillwag, 8th William)

9 Passes William Linguis Boogs ASCAP/WE

30 (AND Finders ASCAP) Consiste Thurder ASCAP William

9 Olds A Passis, Come Boogs, ASCAP Post Solds

9 Rolls Stricks Come Boogs, ASCAP Post Solds

9 Rolls Stricks Come Boogs, ASCAP Post Solds

9 Rolls Stricks Come Boogs, ASCAP Post Solds

9 SECRET LOVI, The Proc is Rings (AMMassic Corp. or Personal Bord Stricks)

9 ASCAP LOVI, The Proc is Rings (AMMassic Corp. or Personal Bord Str. ASCAP) Rolls Post Solds

50 CMP)

(3) - 2 HOT SPOT FORY BROWN (WOLATOR/DEF JAM (3) - 2 YOUSENED YOUSENEDGING URENE AND REVERTED TO SERVE AND THE PROPERTY OF THE PROPERTY OF

1856 TO BELLET ON JUSTO Jong DISSE, 1866 OF SHI CAM 586 COF SHI CAM 586

Dance

True Fans Can Get 'More, More, More' As Disco Queen Returns

DANCING QUEEN: During the '70s, when the majority of teenagers in Cleveland were listening to Peter Frampton, Grand Funk Railroad. and Jefferson Starship, we could be found holed up in our bedroom studying every early-disco groove and lipsmackin' wail of the Honey Cone, Love Unlimited, and Gloria Gaynor, In 1976, while everybody else was celebrating the nation's bicentennial,



Andrea True Connection's "More, More, More," which hit No. 4 on Billboard's Hot 100. At the time, not much was known about the Connection's ringleader.

we were rejoicing

Andrea True. Within a short period of time, though, we learned of her life prior to "More, More, More." After majoring in music at George

Peabody College at Vanderbilt University in her native Nashville, True migrated to New York, where she held a variety of jobs, including working alongside Gershon Kingsley, com-poser of the pop hit "Popcorn," and writing TV and radio commercials Her big break came in '74 while

singing at the Riverboat nightclub in the Empire State Building, During this time, she also dabbled in the world of adult films. How daring and cool, we remember thinking. She's apneared in adult films, and now she's making disco music.

With the success of "More, More, More," True's label, Buddah Records issued the singer's debut album, also called "More, More, More," which included such club anthems as "Party Line" and "Keep It Up Longer."

In 1977, True received two Grammy nominations: best new female vocalist and best new group (for the Andrea True Connection). A year later, she unleashed her follow-up album, "White Witch," which she coproduced with disco pioneers Michael Zager and Jerry Love. It featured the crossover hits "What's Your Name? What's Your Number?" and "New York, You Got Me Dancing," which peaked at No. 27 on the Hot 100.

Then she disappeared. Or did she? Well, a recent phone conversation with the enigmatic singer/songwriter proved that she is alive and well and living in Florida And while no longer in the center spotlight, True never stopped singing, performing, or touring. (She's booked by Mitchell Karduna at New York-based Talent Consultants International Ltd.) In fact, her schedule would prove too hectic for many of today's rising stars.

"I've never stopped doing what I love to do," says True. "If that means touring the world and doing two shows nightly, so be it. I'm a serious entertainer who's not afraid of hard work and sweat.

In the past, True would travel with 14 people, "I insisted on a live band and



bu Michael Paoletta dancers," the singer says. "My one-

hour show was so eclectic. We did it all: straight-ahead disco, salsa, Latin, rock, and ballads. It was a real show," During disco's peak ('76-'80), the Andrea True Connection played 300

dates each year. "We traveled everywhere," she recalls, "Throughout the U.S., Europe, Canada, Australia, Central America, and South America." Her third album, "War Machine,"

was released in 1980; it merged new wave, disco, and soft rock. Unfortunately, it was only available in Italy and Austria, And although True continued performing throughout the '80s, it wasn't always in her own backyard. Nobody wanted me then," she sadly admits. "The American public

is fickle, but they've been made that way by a record industry that doesn't really support the careers of artists. In Europe, artists have a much longer career span than here. Europeans will support and respect an artist for the lifetime [of the artist]. And, unless you're a superstar, that just won't happen in America."

Bittersweet, perhaps, but the tide seems to be turning in True's favor. In 1994, she, along with many original members of her Connection, performed two sold-out shows at New York's Paramount Theater.

"It was a total shock for me," she admits, "Fans of mine from 1976 showed up. They all wanted to know what I'd been up to. It was such a wonderful feeling To satisfy that legion of fans, Right

Stuff/EM1-Capitol issued "More, More, More: The Best Of Andrea True Connection" two years ago.



OD CASSILIS AFFERD

- YOU DON'T KNOW ME ARMAND VAN HELDEN **** 3. OBSESSION FUZZY LOGIC 4 PLAY
 4. POPCORN THE BOOMTANG BOYS
- 5. GET UP FEEL THE MUSIC

MAXI-SINGLES SALES

- 1999 HARD DRIVE GOSSIP FORTIES ON ICE CKNY HERVOU **DUBMASTERS** RHYTHM MASTERS
- 4. 6 MINUTES TRICKY ISLAND 5. CAFE DEL MAR ENERGY 52 MICHOL AMERICA
- Breekouts, Titles with future chart potential

based on club play or sales reported this week

Today, the singer, whose songs are published through True Crescendo Inc. (ASCAP), is putting the finishing touches on a demo of original material that she'll soon begin shopping.

"When all is said and done. I'm still inspired to make music," she says. "To live without my music-both the old and new-would be impossible."

FRENCH KISS: On Oct. 6, 1996, three savvy Parisians-Fred Agostini, David Blot, and Jerome Viger-Kohler-forever changed the landscape of nightclubbing in Paris when they debuted the weekly Wednesdaynight party Respect at the legendary Queen club. Little did they realize the effect it would have on the French-as well as the global-club music scene

As word-of-mouth spread, 2,000 easoned club crawlers were packing the room each week, dancing to the latest international house music being spun by such French DJs/innovators as Dimitri From Paris, Cassius, Daft Punk, and Etienne de Crecy. To honor the weekly event, Astral-

werks/Caroline issued the essential compilation "Respect Is Burning" last year. In October, the Respect party came to New York's Twilo for a sold out show featuring Daft Punk, Cassius, and Romanthony. More Respect nights are being

planned in major U.S. markets; the only confirmed date is Feb. 19 at Twilo. In the meantime, Astralwerks is releasing "Respect Is Burning, Volume 2" Jan. 26. Like its predecessor, it spotlighta international house anthems inspired by Respect. Favorite moments include "Private



Street at the Hammerstein Reliroom. The event benefited two local charities: Toys for Tots and the New York Restoration Fund. Performing to a sold-out crowd of 4,000 were Ace Of Base, Jennifer Paige, Deborah Cox, the Trammps, Cher, and Bette Midler. Following Cox's scorching set, WKTU presented the singer with a plaque commemorating her single "Things Just Ain't The Same" as the station's No. 1 song in 1998. Shown, from left, are air personality Bill Lee, music director Andy Shane, Cox, PD Frankie Blue, music coordinator Jeff Z., production director Bill Schultz, and music coordinator Geronimo.

Number" by Catalan FC & Sven Love Featuring Nicole Graham, the Dimitri From Paris & Ribi remix of "Music Sounds Better With You" by Stardust, and the Roy Davis Jr. mix of "Where Does Your Mind Go?" by Chezere. The 11-song set ends with the mid-'80s electro/freestyle classic "LO.U." by Freeez, which sounds so

at home among these French-inspired confections. Equally sweet is Globetrotter/Sony Music International's "Sun Sun." a compilation that intertwines house. drum'n'bass, and breakbeat styles with French and Brazilian rhythms. Released Jan 5, it includes artists like

Bob Sinclar Featuring Salome de Bahia ("Eu So Quero Um Xodo"), Jazzanova ("Calle Ocho"), Da Lata ("Beija Flor"), and Ski Featuring Valerie Etienne ("Tress-Cun-Deo-La"). Tres bon, indeed.

FOR THE RECORD: There was a chart production error on the Hot Dance Music/Club Play chart in the Jan. 9 issue, Nos. 49 and 50 were omitted and should have appeared as, respectively, the new entry "Activate" by That Kid Chris & DJ Mada Present Hardfeelings (Empire State 0621/Eightball) and "Deep Love" by

Twisted Plots 'Star' For Funky Green Dogs

SEATTLE-Since they debuted in 1992 with "U Got Me" by Intruder, life has heated up steadily for Miami-based duo Oscar Gaetan and Ralph Falcon.

As producers, remixers, and DJs, the team-sometimes referred to as the Murk Boys, but more commonly known as Funky Green Dogs-is responsible for numerous widely recognized underground hits.

With the Feb. 23 release of "Star," the sophomore Funky Green Dogs album on New Yorkbased Twisted America Records, Gaetan and Falcon hope to extend their sphere of influence to include commercial radio and mainstream consumers

One spin of the lead single, "Body," due in stores Jan. 26-with remixes from Ashley Beedle, George Morel, Funky Derrick, Peter Rauhofer (of Club 69), and Gaetan-immediately illuminates the subtle but significant differences between the two Funky Green Dogs albums.

album for a while, we weren't so sure how cool it was to listen to over the span of a couple years, which was the time we had to live with it," Falcon confesses. "They were good club



songwriting.

tracks, but now wanted something more Falcon cites

Blaze and Ten City as influential models in the duo's efforts to fuse underground rhythms with substantial

"I think this album is a good representation of what underground ouse music, the more soulful stuff, is," says Gaetan of the 10 tracks, which are published via Murk Pub-

lishing (ASCAP), The installation of a new permanent lead vocalist, South Florida club/session veteran Tamara, also contributes to the cohesive vibe of "Star."

tinuity throughout the album, and Tamara's voice really helped that aspect," observes Falcon.

Island Groove (I.C.U. 005).

Mark Davenport, GM of Twisted America, concurs. "Tamara lends a more R&B, commercial sound to Funky Green Dogs," he says, "She has a soulful style that lends itself perfectly to house music, but I think we can get beyond the stereotypical club record with a song like 'Body,' "

Twisted is also banking on the new recruit to help consumers put a face with the established Funky Green Dogs name and sound and plans to spotlight Tamara prominently. In addition to appearing in all promotional artwork, Tamara stars in the video for "Body," directed by Lisa Crook of Propaganda Films At press time, the label was

scheduling a club date tour for the act, which is managed by Kim Beniamin at New York-based Kimco Entertainment. Benjamin also handles Gaetan and Falcon's DJ book-(Continued on next page)

OT DANCE MUSIC

THIS	UAST	2 WKS	WKS. ON CHART	COURT PLAT COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS TITLE IMPRIEST A NUMBER/POMOTION LAIGE. ARTIST	PHIS	WEEK	2 WKS	MKS. DN	MAXI-SINULES SALES COMPLET FIGH A NATIONAL SAME LE OF EXHLE STORE, MOS ANTICOMES, AND METERNET TITLE MARINETA HUMBERGETRIBUTING LINEL MARINETA HUMBERGETRIBUTING LINEL MARINETA HUMBERGETRIBUTING LINEL
	3>	104	>0	■ No. 1 ■		23	NE	>0	- No. 1
1	3	7	7	UP & DOWN GROOVUUCIOUS GEOSTRICTLY PHYTHM 1 MICH. 1 No. 1 • VENGABOYS	1	1	1	3	BELIEVE IT IX WARRIER BIOS, 44576 7 ARRIS IX No. 2 ◆ CHER
2	1	2	10	BELIEVE WARNER BROS 44576	2	2	2	34	THE BOY IS MINE (D.00 ATLANTO SHI 1946
(3)	6	6	6	THESE ARE THE TIMES GETTEN OSSINGUA BOOGSE PURE SUGAR	3	3	3	15	NOBODY'S SUPPOSED TO BE HERE (1) to AlleSta 13551 ♦ DEBORAH COX
4	6	10	6	OUTSIDE ETIC PROMO • GEORGE MICHAEL	3	6	6	15	MUSIC SOUNDS BETTER WITH YOU OF HOLE 2856 LANSON ◆ STARDUST
(3)	3	12	3	BLUE MONDAY CLEMENTREEF-111 44555/REPRISE	6	6	7	6	WE LIKE TO PARTY (1) DO GRODVIJICOUS OSISTRICTLY RHYTHM ◆ VENGABOYS
6	2	2	11	DON'T LET THIS MOMENT END CPIC 79039 ◆ GLORIA ESTEFAN	8	4	5	37	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (K) (T) (I) (I) DOLUMBIA 78822 MARIAH CAREY
(7)	12	30	4	IT'S HOT RIGHT BUT IT'S OKAY ARISTA PROMO WHITNEY HOUSTON	7	7	9	24	THE ROCKAFELLER SKANK (T) 00 SKINDASTRALWERKS 6242/CAROLINE • FATBOY SLIM
8	5	4	10	1 LIKE THE WAY 4 PLAY LOUR DENI HINES	8	10	11	19	SUAVEMENTE DO SONY DISCOS 82715
(9)	11	17	6	PRESSURE STRICTLY RIGHTHM 12555 ULTRA NATE	9	11	8	6	WOULD YOU? (1) (1/11) ↑ 10
10	7	5	11	THIS JOY WELCOME WAX 001 VERNESSA MITCHELL	10	9	10	16	ONLY WHEN I LOSE MYSELF (T) (I) NUTERIEPRISE 44562/WARNER BROS DEPECHE MODE
(11)	16	23	7	POWER EIGHTBALL 127 JOI CARDWELL	11	13	15	29	RAY OF LIGHT (T) 00 MAVERION 44523/MARHER BROS. ♦ MADONNA
12	10	8	10	JOH IN THE CHANT WAVE 50033 KEVIN AVIANCE	12	8	6	40	EVERYBODY (BACKSTREET'S BACK) (T) 00 INC 40515
13	4	3	12	I'M GONNA GET YA BABY XTREAGANZA 4275/EDIL AMERICA SLACK CONNECTION	13	14	13	32	PUSSY (THE ANTICE SURVEY 1031-NEVER LORDS OF ACID
(14)	15	24	7	RELEASE ME INTERNIT SALOSSITION FOR THE PROPERTY ENGELSERY HUMPERDINCK	(14)	16	14	4	HORRY (T) (3) AMERICAN 79065COLUMBIA • MOUSSE T, VS. HOT "H" JUICY
15	14	19	8	WISHING ON A STAR BLACK CULTURE IMPORTUNIANTIC RANDY CRAWFORD	15	18	17	9	DON'T LET THIS MOMENT END/OYE (T) OF 17059
(16)	24	35	4	I'M SEAUTIFUL MARNER BROG. 44366	16	15	16	31	STOP (0) VIRGIN 3864) SPICE GIRLS
17	13	9	14	FIND ANOTHER WOMAN GROOMLICOUS OSSISTRICTLY PHYTHM REINA	17	17	20	49	HOW DO I LIVE (T) (I) CURB 73047 LEANN RIMES
18	20	25	7	UNE VERY STYLISH FILLE ATUANIC PROMO O GMITTRI FROM PARIS	18	20	23	43	FROZEN (1) DU WAVERICK 43993/WARNET BROS MADONHA
(19)	23	32	6	CONTACT EDIL AMERICA PROMO # SROCKLYN SOUNCE	19	12	12	11	JUMP JIVE AN' WAIL OR UNDER THE COVER 9807 SIG DADDY ORCHESTRA
20	28	40	4		20	19	19	11	JUMP ARQUIND (2000 MIX) (T) (II TOWN BUT 463 HOUSE OF PAIN
		_	_	TAKE ME TO THE TOP JELLYBEAN 2545 PLASMIC HONEY					
<u>a</u>	26	31	6	NO HOS TENEMOS (NNT) HOLA 343079 PROVECTO UNO	(22)	23	29	6	UP & DOWN (1) (c) GROOMLICIOUS GROSTRICTLY RHYTHIN ◆ VENGABOYS
22	19	18	8	MUSCLES TWISTED 56488WCA CLUB 69 FEATURING SUZANNE PALMER		29	22	52	PLASTIC DREAMS (REVISITED) (T) (I) EPIDROME TRESSEPIC ◆ JAYDEE
23	25	29	8	SUNSHINE DAY JELLYBEAN 2543 MATT BIANCO	23	22	24	33	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (1) (0) COLUMBA 78132 ◆ RICKY MARTIN
24	21	16	10	SNOW OH THE SAMARA EPIC PROMO + ANGGUN	24	25	26	18	THINKIN' BOUT IT (T) (I) EASTWEST 63809/EEQ ◆ GERALD LEVERT
25	18	11	12	STRDING IN LOVE XTRANAGANZA 3990/EDEL ANERICA + CHICANE FEATURING MASON	25	26	25	11	WHAT DO YOU REMEMBER? (T) IXI CLASSIFIED 0255 M.G.
26)	29	36	5	U GOT MY LOVE NO BIZ IMPORT DJ JEAN	26	31	27	21	IF I HAD THE CHANCE (T) 00 TIMBER: 746/TOMMY SOY CYNTHIA
				POWER PICK	27	24	28	50	HONEY IND (T) IID COLUMBIA 78665 ♦ MARIAH CAREY
27)	34	44	4	THE REASON OVUMBUITHOUSE PROMOCOCOMEM SYLK 130	28	27	34	39	SMACK MY BITCH UP (1) (4) XL MUTE/MAVERICK ASSMA/WARNER BROS ◆ PRODIGY
(28)	31	38	5	THAT ZIPPER TRACK MOONSHINE 88455 DJ DAN PRESENTS NEEGLE DAMAGE	29	28	32	11	MUSCLES (1) (I) TWISTED SOMBRINGA CLUS 69 FEATURING SUZANNE PALMER
29	22	13	13	GIVE AWAY MY FEAR EIGHTBALL 129 AETHER	30	32	30	11	LOVE OF A LIFETIME (T) 00 METROPOLITAN 4530 COLLAGE
30	35	41	5	HIGH ISLAND 563349 ♦ LIGHTHOUSE FAMILY				-	HOT SHOT DEBUT
31	17	14	14	YOU BETTER MCA 55512 MOUNT RUSHMORE	(31)	NE	WÞ	1	THESE ARE THE TIMES IT CETTEN 065 VOUX BOOD! PURE SUGAR
32	27	20	12	TO THE RHYTHM INGCOA 4530501995 PEPSTAR	32	36	43	36	I GET LONELY (T) 00 VPOM 38632 ♦ JANET
(33)	41	-	2	GODSPEED MUSICNOW 19 BT					GREATEST GAINER
_		_		HOT SHOT DEBUT	(33)	50	48	22	TAKE ME AWAY IT SO PINAT CAT 90001 MIX FACTORY
34)	NE	44	1	SKIH HERVOLE 20056 + CHARLOTTE	34	34	44	16	BLOCK ROCKIH' BEATS (T) DE ASTRAUMERES 6191/CARGUNE ◆ THE CHEMICAL SROTHERS
35	37	37	7	I'M COMIN' WEST (ND 100) TAANA GARDNER	35	39	37	24	DO IT AGAINMEN BEAT THEIR MEN (1) 00 GROONIDCIOUS COLISTRICTLY RIGHTIM RAZOR N° QUIDO
36)	44	-	2	SPECIAL MUSHICON IMPORT ♦ GARBAGE	36	38		6	ELEKTROBANK (D. 00 ASTRAUNTEKS SZOACARDUNE + THE CHEMICAL SROTHERS
37	30	26	13	WHEN CAN OUR LOVE BEGIN KING STREET 1087 KIMARA LOVELACE	(37)	47	39	6	PRESSURE/NEW KIHD OF MEDICINE OF 00 STRICTLY RHYTHM 12555 • ULTRA NATE
(38)	49	-	2	ACTIVATE EMPIRE STREET 0821/100/TRALL THAT KID CHRIS & DJ MADA PRES, HARDFEELINGS	38	30	38	4	THANK U (T) (3) INTERINT SHOODPROPERTY CONTINUES.
39	33	28	10	YOU DON'T KNOW STRICTLY RHYTHN 12546 MASS SYNOICATE FEATURING SU SU BOBIEN	39	33	31	36	FRIGHT TRAIN (T) (C) FORBIDEN 1234 ROSSIE TRONCO
40	36	33	9	COLD WORLD TANTRUV 1511 EDDIE BAEZ FEATURING SYREN	40	21	18	9	IF I CAN'T HAVE YOU (T) (I) LOGIC \$2020 LEFO. (LYTE FUNKY ONES) (FEATURING KAYO)
(41)	NE		-	FLOWER OUET '99 GLASSHOTE 5006 JONATHAN PETERS PRESENTS LUMINAIRE	(41)	42	10	-	
42	47	48	4		(42)		=	15	LET ME GORELEASE ME (T) (X) H.O.L.A. 241070 YERONICA
44	4/	- 68	4	CUT CHEMIST SUITE ALMO SOUNCE PROMOINTERSCOPE ◆ OZOMATLI	(42)	48	49	24	CRUEL SUMMER (T) 00 ARISTA 13506 ♦ ACE OF BASE

◆ MONICA ☐ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is inwarded for the larg

RECINA RELLE 43

◆ DEBELAH MORGAN

◆ KENNY LATTIMORE

AFRIKA SAMBAATAA & THE SOUL SONIC FORCE

◆ VERONICA 4 RE-ENTRY

37 43 43

49 -

47 FAITHLESS.

40

TWISTED PLOTS 'STAR' FOR FUNKY GREEN DOGS (Continued from preceding page)

TWE HAD ENOUGH MEASSESS.

SOMEONE TO HOLD HOLA PROMO

LOOKING FOR THE PERFECT BEAT TOWNS BOY 330

TAKE THE LONG WAY HOME CHEEKY PROMOVERSE

YESTERDAY VAZ 860875/MOTOWN

TOMORROW NERVOUS 20266

THE FIRST NIGHT ARISTA PROMO

10 DAYS LIKE THIS COLUMNA PROMO

ings, while Marc Katz at New Yorkbased Renaissance Entertainment handles bookings for the Funky Green Dogs.

NEWP

NEWP

42

45 45 46

"Star" will have the added benefit of increased support from Twisted's parent label, MCA Records. "This is the first time MCA and us are working together all throughout marketing and radio," says Davenport, who hopes the major-label muscle will help push Funky Green Doos to new heights

The 1996 project "Get Fired Up!" spawned numerous hit singles on the Hot Dance Music/Club Play chart, including "The Way" and "Fired Up!," which peaked, respec-tively, at No. 1 and No. 2. According to Davenport, the album has sold more than 250,000 copies worldwide. He also notes that "Fired

Up!" has sold 50,000 units in New York alone. Although "Fired Up!" generated a modest radio buzz, mostly at key East Coast outlets like WKTU New York and WIOQ (Q-102) Philadelphia. Davenport anticipates a warmer reception for the new mate-

rial all around. Says Davenport, "The great thing is that this time, when I speak to retailers or radio and mention Funky Green Dogs, I won't have to explain who it is. They know the name, they know they sell, and people will take a listen to it. And I think they'll be really surprised."

Indeed. Wresch Dawidian, owner/ buyer of Washington, D.C.-based specialty retailer 12" Dance Records, is more than surprised. "I received an advance of 'Body,' and it doesn't sound like the Funky Green

MY HEART WILL GO OH (T) IXI INTERNIT 54020/FR

GET READY TO BOUNCE (T) (3) EDEL AMERICA 3722

SKIH (T) DO NERVOUS 20056

THIS JOY (T) (X) WELCOME WAX CO.

Dogs of past recordings," he says. "It's less underground and much more commercial. Of course, that could work to the group's favor in terms of crossing over to a larger undience

While Falcon and Gaetan are con-

centrating on a variety of projects (remixing songs for Spice Girls and lisahall, relaunching their label, Murk Records), the duo's main focus remains bringing Funky Green Dogs to new listeners. "We want to pick up where we left

MAYI-CINCLES SALES

off," concludes Falcon. "Nobody expected the last album to do as well as it did worldwide. So now we want to expand on that. We want people in Illinois or Kentucky to pick up on the underground sound."

◆ CHARLOTTE

◆ BROOKLYN BOLINCE

BNA's Chesney Takes It Slow, Steady

NASHVILLE-In recent years.

there have been artists who have hit quickly and burned out nearly as fast. Kenny Chesney isn't one of them

For the past several years, Ches-ney's career has been building at a sure, steady pace marked by two gold albums-"I Will Stand" and "Me And You"-



accolade. Hit singles such as 'She's Got It All" and "That's Why I'm Here" have further helped connect Ches-

ney's name and face with his music. 'He's always been consistent, says WSIX Nashville PD Dave Kelly. "I think that's one of the reasons why he's still here. He's been consistent in picking songs and consistent in the way he's recorded them. He's cut through to where now he's at a point where when there's a Kenny Chesney song on the radio, a good portion of the audience knows

knowing what the song is. Chesney and the camp at BNA Records are hoping that connection will be strengthened with the

March 9 release of "Everywhere We Go," his fourth BNA release. Chesney admits he's been through a slow and steady building process. "When my career first got start-

ed, there were a lot of people flying right by me, having success, selling a lot of records, and having a bunch of songs on the radio," the 30-yearold East Tennessee native says. "I was going out on the road, people misspelling my name on the marquee and people thinking I was the house band. That's the way it is when you get started.

"There were a lot of people flying right past me-and I don't wish anything bad on anybody-but a lot of those people aren't around today. I'm still out here making records and building a name for myself. With every album we've put out, we have built on the previous one."

Chesney says "Everywhere We Go" is a little more adventurous than what he's done in the past. "I think the whole album is a little more gutsy. It's more tempo-oriented. It's

edgier than what people may have been used to hearing from me. So far they've only seen one side of me.

He's had tremendous success with his last two albums, both of them being gold albums," says RCA Label Group senior VP/GM Butch Waugh. "But when you listen to the new album and compare it to the last two albums, this is a quantum leap. His vocal performances are much more intense. His choice of songs and the songs he has written are more emotional, and he delivers them in a more emotional way.

Chesney agrees. "With every album. I've learned something new about myself," he says. "My voice is getting stronger and deeper and wider. It's allowing me to do certain kinds of material that I wouldn't (Continued on page 32)



Symphonic Country. RCA recording artist Martina McBrida recently hosted a holiday special for TNN. Sha was joined by the Nashville Symphony and guast artists K.T. Oslin and Darlons Love Shown from left are Oslin McRrids Nashville Symphony conductor Ron Huff, and Lova.

CMM Hones Marketing At The Store Level; Johnny PayCheck Still In Critical Condition

ON THE ROW: Nashville labels are continuing to fine-tune their marketing operations in hopes of finding a silver bullet. The latest contender is an



offshoot of a Los Angeles rock marketing firm, Rock n' Retail. That company's Country Music Marketing (CMM) division is. says company president Gale Rosenberg, an adjunct to record labels' normal marketing operations. Essentially, it amounts to calling on retailers at the store level to

increase or add inventory and displays. "This is our tenth year of doing store solicitations

in rock," she says, "and now we're doing it in country. The nuts and bolts of it is that we take the dollars already being spent at the corporate level, and we check to make sure it's effective. We can make sure that the listening posts that have been paid for are in place, that the sale pricing is

in place. We hone in on

by Chet Flippo

micro-marketing the tour markets and the airplay Their first country client was Capitol Nashville's Chris LeDoux and his 1998 tour.

"In Phoenix, for example," she says, "they couldn't get airplay but were close, so they had us go in and get some sales. And they go back to radio and show them some SoundSoon numbers Also with LeDoux and Trace Adkins, we went to retailers and had them piggyback LeDoux or Adkins with the Garth Brooks displays. That extended the Garth money quite a bit for the label. We also send out customized materials that the label wouldn't necessarily make or have, as well as cross-referenced bin cards. On Garth's bin card, we'll add a note that says, 'If you like this, check out Trace Adkins."

CMM's current country projects are DreamWorks Nashville's Randy Travis and Linda Davis, followed

by that label's Jessica Andrews' March debut release

EOPLE; Johnny PayCheck remains in critical condition in Atlanta's St. Joseph Hospital, where he's being treated for a lung infection. The 60-year-old singer, who has a long history of respiratory ailments, has been hospitalized since before Thanksgiving.

Comedian Tim Wilson joins the Capitol Nashville roster with his first release, "It's A Sorry World," due in February

Country Radio Broadcasters has scheduled 10 artists for the New Faces show at the Country Radio

Seminar on March 13. They are Chad Brock, Gil Grand, the Great Divide, Keith Harling, Monty Holmes, Allison Moorer, Mark Nesler, Jon Randall,

Shane Stockton, and Trini Triggs. Club owner Bill Bachand has shut-

tered his famous country music nightelub Toolies Country in Phoenix after 17 years. He sold the building...

which will become a Latin music venue-and plans to build a new Toolies elsewhere in Phoenix. In addition to the country Grammy nominations

(see story, this page), Mercury Nashville's "The Complete Hank Williams" boxed set got three nominations: best historical album, best album notes, and best boxed recording package. The Warner/Reprise Nashville-Country Music Foundation set Country Music" is also nominated in the album notes category.

Los Super Seven's self-titled RCA Nashville release was nominated in the best recording package category and the Mexican-American music performance category. And the folk album category is Nashville-heavy, with Steve Earle, Lyle Lovett, Emmylou Harris, and Lucinda Williams up for

With Six, Twain Leads Country **Artists In Grammy Nominations** Little Past Little Rock": Trisha

NASHVILLE-Shania Twain continues to pace all country artists with her six Grammy nominations.

In addition to country nominations for best album, female vocal performance, and best song, Twain is nominated in the general field for record of the year ("You're Still The One"), song of the year (that same song), and album of the year ("Come On Over").

Dixie Chicks continue the country crossover trend with a nomination in the general field for best new artist.

Randy Scruggs and Jerry Douglas find themselves in the unusual situation of competing against themselves, each with two nominations in one category. Vince Gill received four nomina-

tions, and Twain's producer, Robert John "Mutt" Lange, got five. Nonmainstream artists BR5-49, Emmylou Harris, and the Mavericks all got country nominations. Finally, Bob Dylan is up for a coun-A listing of the country category

nominations follows. Female country vocal perfor-

mance: Emmylou Harris, "Love Still Remains": Faith Hill, "This Kiss"; Shania Twain, "You're Still The One"; Lee Ann Womack. "A

Yearwood, "There Goes My Baby, Male vocal performance: Clint Black, "Nothin' But The Tail-lights"; Garth Brooks, "To Make You Feel My Love"; Vince Gill, "If You Ever Have Forever In Mind";

Steve Wariner, "Holes In The Floor Of Heaven. Duo or group vocal perfor-mance: Alabama, "How Do You Fall

In Love"; BR5-49, "Wild One"; Dixie Chicks, "There's Your Trouble": the Mavericks, "Dance

The Night Away"; the Wilkinsons, "26 Cents." Collaboration with vocals: Clint Black, Joe Diffie, Merle Haggard, Emmylou Harris, Alison

Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty Stuart, Pam Tillis, Randy Travis, Travis Tritt, Dwight Yoakam, "Same Old Train"; Vince Gill and Patty Loveless, "My Kind Of Woman/My Kind Of Man"; Faith Hill with Tim McGraw, "Just To Hear You Say That You Love Me"; Reba McEntire/Brooks & Dunn, "If You See Him/If You See

Her": Trisha Yearwood and Garth Brooks, "Where Your Road Best country song: "Holes In The Floor Of Heaven," Billy Kirsch (Continued on page 32)

Billboard TOP COUNTRY ALBUMS.

RETAIL STORE, MASS MERCHANT, AND INTER
NET SALES REPORTS COLLECTED, COMPILED
AND PROVIDED BY SOURCESCAPE

THIS WEDK	LAST WEEK	2 WHS AGO	WKS. ON CHAR	ARTIST TITLE MINIST SHAMEROGTIRBUTING LIBEL ISSUGGESTED LIST PRICE OR EQUIVALENT FOR CASCITECON	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. CN CHAS	ARTIST WHIN'T A NUMBEROSTRIBUTING LABEL ISLOGESTED LIST PRICE OR EDUNALENT FOR CASSETTECH	PEAK POSITION
		١.		No. 1		38	14	47	13	MARTINA MCBRIOE RCA 67654/RLG (10 98/16 98) WHITE CHRISTMAS	9
÷	+	1	/	GARTH BROOKS & CAPITOL 97424 (19:98/26:48): 7 weeks at No. 1 DOUBLE LIVE	-	39	41	47	18	TRACY LAWRENCE ATLANTIC 83137/AG (10 98/16.98) THE BEST OF TRACY LAWRENCE	13
2	2	2	61	SHANIA TWAIN ▲ 'MERCURY 536003 (10.98 EQ/16.98) COME ON OVER	1	(40)	-	-	18	WILLIE NELSON ISLAND 524548 (10.58 60/16.58) TEATRO	17
3	3	3	49	DIXIE CHICKS A MCHUMENT 68135/SONY (10 98 EQ16 98) WIDE OPEN SPACES	2	41	40	40	25	COLLIN RAYE EPIC GRETHSONY (10 96 EQ 16-96) THE WALLS CAME DOWN	8
4	4	4	37	FAITH HILL & WARRER BROS 46790 (10 96/16 98) FAITH	2	42	44	42	14	BLACKHAWK ARSTA NASMILLE 18872 (10.56:16.98) BLACKHAWK 4 — THE SKY'S THE LIMIT	25
5	6	6	33	SOUNDTRACK & CAPITOL 93402 (10 98/17 98) HOPE FLOATS	1	43	48	55	77	KENNY CHESNEY ● 8NA 6749891G (10.98/16.98) I WILL STANO	10
6	5	5	8	SOUNDTRACK A 550MLGC 6887169C 01 96 0017 98 TOUCHED BY AN ANGEL: THE ALBUM	3	44	45	44	13	AARON TIPPIN LYNC STREET L66003HOLLYWOOD 110.98EQ16.98 WHAT THIS COUNTRY NEEDS	33
7	7	7	19	RCA 67633/RLG (19 98/28 98) FOR THE RECORD: 41 NUMBER ONE HITS	2	45	37	37	12	TRAVIS TRITT WARREN BROS 47097 (10.96/16.98) NO MORE LOOKING OVER MY SHOULDER	15
8	9	9	7	SOUNDTRACK ● DISAMONS 500/560790N GD 9616/90 THE PRINCE OF EGYPT—NASHMILE	8	46	43	46	37	RANDY TRAVIS DISAMWORKS SCICIANGEFFEN (10 98/16 98) YOU AND YOU ALONE	7
9	21	12	83	TIM MCGRAW ▲* CUIS 77856 (10 96/16/98) EVERYWHERE	1	(47)	53	53	61	SAMMY KERSHAW • MERCURY 536318 (10:98 EQ:26:96) LABOR OF LOVE	5
10	11	11	11	TOBY KEITH MERCURY 558962 (10 98 EQ/16 98) GREATEST HITS VOLUME ONE	5	48	49	52	71	COLLIN RAYE A	4
11	16	16	42	JO DEE MESSINA ● CURS 77901 (10.96/16.95) PM ALRIGHT	8	-	38	38	33	ENC EVERTISON LITO RETRAINED	8
12	8	8	21	ALAN JACKSON ▲ APISTA HASHA'LLE 18864 (10 98/16 90) HIGH MILEAGE	1	49	56	58	53	JEFF FOXWORTHY WARRER BROS 46861 (10 98/16 98) TOTALLY COMMITTED	5
21	20	28	21	MARTINA MCBRIDE ▲ PCA 67516FILG (10 98/16 98) EVOLUTION	1	_	_	45	37	JOHN MICHAEL MONTGOMERY ATLANTIC 83060/4G (10/95/16 98) GREATEST HITS	6
21	12	21	21	BROOKS & DUNN ▲ ARISTA MASHWILLE 18865 (10.98/16.98) IF YOU SEE HER	2	51	51	-		STEVE WARINER CAPITOL 94462 (10 96/16 96) BURNIN' THE ROADHOUSE DOWN	32
15	31	19	73	DEANA CARTER ◆ CAPITOL 21142 (LO 98) (6-98) EVERYTHING'S GONNA BE ALRIGHT	6	52	50	49	9	BILLY RAY CYRUS MERCURY 558347 (10 98 EQ/16 98) SHOT FULL OF LOVE	-
21	21	21	21	DIAMOND RIO ARISTA NASHATILE 1885 (10 90/16 96) UNBELIEVABLE	3	53	55	67		THE TRACTORS ANSTA MISMALE 18878 (10 98/16 98) FARMERS IN A CHANGING WORLD	39
21	21	21	35	LEANN RIMES ▲ CURE 77901 (10 10 17 90) SITTIN' ON TOP OF THE WORLD	2	(54)	58		21	WILLIE NELSON LEGACY 69322/00LUMBIA /7 98 EQ/11 961 16 BIGGEST HITS	49
15	74	15	68	BROOKS & DUNN & THE OPERATEST HITS CONTENTION	2	55		56	-	JOHN DENVER MADACY 4750 (5 597 99) THE BEST OF JOHN DENVER ROY D. MERCER	+ "
-		-	-	WRD IV MYSHWILLE 18832 (10 98/16 96)	-	56	54	51	37	CAPITOL 94301 (7 9871 98) (88 HOW BIG'A BOY ARE YA? VOLUME 4	19
20	21	21	58	GARTH BROOKS &* CAPITOL 56599 (20.95/26 96) SEVENS	1 00	57	62	61	17	VARIOUS ARTISTS ASILLAMELENTRA 6227/EEG (10:981.6 98) TAMANY WYNETTE REMEMBERED	18
-	_	28	-	THE WILKINSONS CHART 24695/WARRER BROS. (10.93/16.90 MIN NOTHING BUT LOVE	20	58	57	59	63	ROY D. MERCER CAPITOL 21144 (7.98) 1 96 MB HOW BIG'A BOY ARE YA? VOLUME 3	31
21	25	21	25	TRISHA YEARWOOD MICANISHMULE 70027110 99/16 910 WHERE YOUR ROAD LEADS	-	59	59	57	87	ROY D. MERCER HOW BIG'A BOY ARE YA? VOLUME 1	39
-		-	-	BILL ENGVALL WAINER GROS 47090 (10 SW16 98) DORKFISH	16	60	66	65	32	TY HERNDON BYC 6816750NY (1096 EQ16 98) BIG HOPES	22
23	25	25 21	35 21	MARK WILLS ◆ MERCHRY 506317 (10 96 EQ/16 96) ■ WISH YOU WE'RE HERE REBA MCENTIRE ▲ MCA MASHRILE 70019 (10 98/16 98) ■ IF YOU SEE HIM.	3	61	52	54	89	GEORGE STRAIT A 'MCANISHMILE LISSH (10 9916-98) CARRYING YOUR LOVE WITH ME	1
2005	30	-	36		2			_		DAVID AUTDOOD	43
25)	21	35	21	CLAY WALKER GIVINT 24700-WIPINER 8905. (10 98/16 95) GREATEST HITS	-	62	61	60	83	CAPITOL 54782 1 9811 981 20 HOW BIG A BUT ARE TA! YOUGHE 2	1
21		-	-	GEORGE STRAIT ▲ MCA MASHVILLE 70020 (10 94/16 09) CNE STEP AT A TIME	1	(63)	-	ENTRY	20	GARY ALLAN 0ECCA 70012/MCA NASHMILE (10 96/16-96) [87] IT WOULD BE YOU	21
-	21	21	21	VINCE GILL MICHAELER ON THE KEY WINCE GILL WITH PATRICK WILLIAMS AND HIS ORDIESTRA WINCE GILL WITH PATRICK WILLIAMS AND HIS ORDIESTRA	1	64	63	71	30	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10 98)16-98) A LONG WAY HOME	11
28	19	73	73	INCA NASHVILLE 70036 110 98/16 901	6	65	70	66	78	LILA MCCANN ● ASTRUM 62042/EEG (10 98/16 98) IIII ULA	8
29	31	31	73	TRISHA YEARWOOD A (SONGBOOK) A COLLECTION OF HITS	1	66	71	70	10	T, GRAHAM BROWN INTERSOUND 9346/FLATINUM DID 98/16-98: WINE INTO WATER	66
30	15	15	15	GARTH BROOKS CAPTOL 94572 (44 98 CD) THE LIMITED SERIES	1	67	72	-	27	JOE DIFFIE (PIC 691.3750NY (10.58 EQ.16.58) GREATEST HITS	21
		$\overline{}$		PACESETTER -		68	60	64	74	CLINT BLACK ● RCA 57515/REG (10 58/16 90) NOTHIN' BUT THE TAILLIGHTS	4
(31)	42	43	10	SARA EVANS PCA 67653 PLG 110 98/16 98/18 98 18 NO PLACE THAT FAR	31	89	21	-	68	DIAMOND RIO ATISTA NASHVILLE 18844 (10 98/16 98) GREATEST HITS	8
32	34	31	25	VARIOUS ARTISTS ARISTA MASHWILLE 18850 (10 SQL6 SB) ULTIMATE COUNTRY PARTY	12	(70)	RE-	ENTRY	67	MICHAEL PETERSON ● REPRSE 46618WWEPIER BROS. 009816.90 ■ MICHAEL PETERSON	17
33	38	30	69	LEANN RIMES ▲* YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	11	69	72	34	TRACY BYRD MCA NASHMLLE 70016 (10 96/16 98) I'M FROM THE COUNTRY	2
34	35	36	21	DURB 77885 (10.95/16.96) 100 DURH OF MY EIFE — INSPIROTIONAL SUNGS LEE ANN WOMACK DECCA 700/03/04 ANSHVILE (10.56/16.98) 50 ME THINGS I KNOW	20	73	68	63	31	LEANN RIMES A UNCHAINED MELODY/THE EARLY YEARS	1
35	32	34	15	LYLE LOVETT CURS 11831/HOL (16.91/24.91) STEP INSIDE THIS HOUSE	20	73	74	74	9	THE CHARLIE DANIELS BAND DON'S DOS. 25 YEARS OF THE CHARLE DANIELS BAND	52
38	35	21	33	TERRI CLARK MORCUM 558211 (10 59) 16 590 HOW I FEEL	16	74	67	68	21	RANDY TRAVIS WARKER BIROS, 47028 (10.982) GREATEST #1 HITS	56
(37)	35	41	35	JOHN MICHAEL MONTGOMERY ATLANTIC STIDNING (10 9016 90) LEAVE A MARK	16	75	68	69	52	JOHN DENVER LEGACY 65/83/SONY 19 96 EQ.13 981 THE BEST OF JOHN DENVER LIVE	2
31)	33	41	35	JOHN MICHAEL MUNIGUMERT ATJANTIC 8310496 (10 96)16 980 LEAVE A MARK	16	75	65	09	52	JUNIN DENVER LEGACY 653 SUBJECT 09 50 EQ 13 983 THE BEST OF JOHN DENVER LIVE	1 2

Billboards, Top Country Catalog Albums, Album and Album

SILLBOARD JANUARY 16, 1999

BNA'S CHESNEY TAKES IT SLOW, STEADY

have been able to have done on my first couple albums." Chesney co-wrote two songs for the album. "I wrote 'A Woman

Knows' with Don Sampson and Paul Overstreet," says Chesney, who is signed to Acuff-Rose Music, "And I wrote 'You Had Me From Hello'



onition? The members of the Monument recording act Dixie Chicks seemed to have award dreams in their eyes when they helped Dick Clark announce the American Music Awards nominees. The awards will be presented when the show airs Monday (11) on ABC. Shown, from left, are Natalie Maines, Martie Seidel, Clark, and Emily Erwin.



three-year world tour Nov. 21 at Texas A&M's Reed Arena in College Station, Texas, Shown, from left, are Brooks, Linda and Glenn Smith of Glenn Smith Presents, and venue director Steven Hodge

with Skip Ewing."

One of Chesney's favorite cuts on the new album is "Baptism," a duet with Randy Travis. "I love that song," Chesney enthuses, "because back in East Tennessee there are still people that get baptized in a river. I love that because of the simplicity of it and the countryness of

Chesney says Travis' participa-tion also made the record special. "Randy Travis has been one of my favorite country singers of all time, ever since I first heard 'Digging Up Bones," he says. "To be able to have him be a part of my career in a small way and for him to respect me enough to want to come sing on my record just meant the world to me The first single from the album, "How Forever Feels," released Dec.

7, is No. 32 on Hot Country Singles & Tracks this issue. "I think the song is relatable to the audience, says WSIX's Kelly. "I also think Kenny does a great job singing it."

Another song that has recently garnered attention for Chesney is Touchdown Tennessee," a tribute be recorded for John Ward, the announcer for the University of Tennessee football team, who is retiring after the Fiesta Bowl. Though not released as a single, the song peaked at No. 64 in December. It is available at grocery stores, pharmacies, and other retailers in Tennessee. Sales benefit St. Jude Children's Research Hospital and the John Ward Scholarship Fund.

Chesney is booked and managed by Dale Morris & Associates. In

gs, Earl Scruggs, and Jerry Dou-

glas; "A Soldier's Joy," Randy Scruggs and Vince Gill; "Get Up John," Ricky Skaggs and Kentucky

Thunder.

1999 he'll headline for the first time, mostly in 3,000-seat venues. Chesney says he plans to connect with radio stations in the markets he performs in, playing softball games for charity.

He is also slated to perform on George Strait's 1999 tour, "We're going to be marketing around the Strait tour," says Waugh, "We're in place at all the accounts, and everything is set up. We are also going out to hit every branch in every city and go over the marketing plan with every single distribution center, play them the music, and spread the energy that's coming from this album."

The new release will be promot-ed on RCA's World Wide Web site and via listening posts at retail. Waugh says Chesney will also perform at RCA's annual "boat show" on board the General Jackson riverboat during the Country Radio Seminar in March.

Jerry Douglas with Béla Fleck; "Lonesome Ruben," Randy Scrug-TO OUR READERS

Country Corner will return next week.



the Tractors' single "Shortenin' Bread." Shown, from left, are Walt Richmond, Casey Van Beek, Jamie Oldaker, Busey, Steve Ripley, and Ron Getman.

GRAMMY NOMINATIONS (Continued from page 30)

and Steve Wariner, songwriters; "If You Ever Have Forever In Mind," Vince Gill and Troy Seals; "This Kiss." Beth Nielsen Chapman. Robin Lerner, and Annie Roboff; "To Make You Feel My Love," Bob Dylan; "You're Still The One," Robert John "Mutt" Lange and Shania Twain.

Best country album: "Sevens," Garth Brooks; "Wide Open Spaces," Dixie Chicks; "Faith," Faith Hill; "Come On Over," Shania Twain; "Where Your Road Leads," Trisha Yearwood, Best bluegrass album: "Home Sweet Home," Doc and Merle Wat-

son with Sam Bush, Marty Stuart, T. Michael Coleman, and Alan O'-Bryant, "Songs From The Home-place," Jim & Jesse; "American Beauty," Nashville Bluegrass Band; "Bluegrass Rules!," Ricky Skaggs and Kentucky Thunder; "Clinch Mountain Country," Ralph Stanley & Friends

Best instrumental perfor-nance: "Reuben's Train," Doc and Merle Watson with Sam Bush, Marty Stuart, T. Michael Coleman, and Alan O'Bryant; "The Ride,"

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC EED E Shakishar ... birannan Dee 1 Shaat Mone Diet

- COUNTRY SINGLES A-Z ABSENCE OF THE MEART ISM Princeton Street, ASCAP/EMI April, ASCAP/Mindsvegt Pacific, ASCAP/In The Fairway, ASCAP/Meanstein Cymberl, Ball-Hantfael Rills, Ball NL/WBM
- SARLIGHT (Warver-Tamerlene, SMI) ESHING CLESED BOORS (Womer House of Music,
- ESMINO CLIESTO DODIES (Ignore Propaga of Monze, March Year)

 March Year

 March
- HYDE, BMII
 CART STOP TREMPIN' 'BOUT THAT (Sony-NTV Cross
 NSCAPP'S Wilders, ACCAP'Siller-burner,
 BMI-Wiles Bernert Hris, BMO R.
 DOW'T LARGER AND RESEARCH BRICA, ASCAP'DOW'G
 Auron, ASCAP'Sony-NTV Cross Heys, ASCAP'S HE'REM
 OWN'T ME WILE (Errelier) Too, ASCAP/Crosser Mon,
 ASCAP, Sony-NTV Cross Heys, ASCAP ACCAP'S
 Chock's Boy, ASCAP, Carl IV, ASCAP/Crosser Mon,
 ASCAP'S BOY, ASCAP, Carl IV, ASCAP/Crosser Mon,
 ASCAP, Control Son, ASCAP/Crosser Mon,
 ASCAP, Control Son, ASCAP, Control Mon,
 ASCAP, Control Mon,
- CAP) ERY LITTLE WHISPER (Harristein Cumbe (WidJulia, BMI/Slove Wanner, BMI) HISM I (THE ANGEL SONG) (Colden Phoenix,

- SDCAN/Risyssongs, SDCAN/Rory Bourks, BMTI WEN 8 FON A LITTLE WHILE (Magnetism, SESAC/Yamily Style, SESAC/Glacier Park, SESAC/Meraline, SESAC/Malaco, BM/EMI April, ASCAP/Ythal Vissac, ASCAP) ML
- ACCAPS M.
 7 FOR 100 II WILL Hamstein Curriberteed, SMI Saby
 Ass, BMI Climertein, BMI Shara Boy, BMI WHAI
 FROM HINTER I STAMO FORM In Mohen, BMI WHAI
 FROM HINTER I STAMO FORM In Mohen, BMI MI WHAI
 GOOD CONTROL TO THE STAMO FOR SMITH MI WHAI
 GOOD CONTROL TO THE STAMO FOR SMITH MI WHAI
 GOOD CONTROL TO THE STAMO FOR SMITH MI WHAI
 GOOD CONTROL TO THE STAMO FOR SMITH MI WHAI
 GOOD CONTROL THE STAMO FOR SMITH SMI
- Section Companies News, Descriptions Angle, Resident Section (1997) (Section 1997) (Section 1997
- 12 IOWN I MANN I SCHOOL STREET, BMI, WIR Robert Street, BMI, WIR Robert Street, BMI, WOM ALL WIS MANN I I'LL THINK OF A REASON LUEN (Harvisters Cumberland, SMI, Taby Mae, BMI, CMI Blackwood, BMI, BMI, CMI Blackwood, BMI,

- Lord, IMO H, WEM.
 TH YORK SCHOOLS, SSAC-Riskehoors Annua.
 TH YORK SCHOOLS, SSAC-Riskehoors Annua.
 SCACOW Mondament Procts, SCACP 1988
 ACCOW Mondament Process According 1988
 ACCORDING
- SU, EMI WEM.
 LET ME LET BO Churrond bline. ASCAPT/1956 Shap
 O'M Magazinangs. BM/Morgan, BMO BL/MBM.
 A LITTLE BIT MOME OF YOUR LOYE (Sony/ATY Issee
 BM/McSpadem BML/mc Springs, BML/Wandscher
 SAM/Mgrides Choose, BWI).
- SALTICLE OF WARD OF THE DET COUNTY IN COMMENT OF THE DESCRIPTION OF TH

- 71
- SME'S GOT THAT LOOK IN HEN ETTS MARYON, THE HIGH
 SHENTENIN BREAD (Harner-Temelane, BRIVE) DO PROVING BMICTORIQUIPOR, BRIVINGHER
 SALIN BORNE (Claserine, BMICHOLIS BRIVINGHER)
 SALIN BORNE (Claserine, BMICHOLIS CHARNER STANDARD OF THAT BRIVENING WINNINGHER Jamestane, BMICTPACHASIO, BMICHOLIS CHARNER Jamestane, BMICTPACHASIO, BMICHOLIS CHARNER JAMES (SALIN BRIVINGHER) (PACIE, BMIC DAMICTANE DOLOS, BMICHOLIS CHARNER)
- WOM.
 SOMEONE YOU USED 10 KNOW (Mulania Howard, ASCAP/Dig Good, BM/Macron-Tameriane, BMI) WED SPHIRT OF A BOY, WISDOM OF A MAII (NE. ASCAP/Dig Tractor, ASCAP/WW Binde, ASCAP) WBIN STARB BESIBE ME Diamoters Cumberland, BMI
- 5 TALRA 6 STORE ME CHARGES COMPORTING THE CONTROL THE
- ASCAP)
 TOUCHDOWN TENNESSEE (Acut Rose, BMI) WEN
 UNBELEVABLE (Mighly Nice, BMI/N Andersongs,
 BMI/Windswept Pacific, BMI/Ny Life's Mork, BMI) HE HEALLY SHOULON'T BE DOING THIS (MigH

- NCR DRIVLOGETORES, BM/Dise Water, BMD HL
 66 WHAT'S THE MATTER WITH TOU BAST (JAING,
 ASCAP)
 48 WHEN MAMA ABN'T HAPPT (EM Blackwood, DM/)
 Land, BM/Carrers, BMC, BM/Sontanner, BM/Quan

 - Line, OMAI M.

 WHERE THE GREEN GRASS GROWS (Song Matin
 **FAP if amount, ASCAP/Nono, ASCAP/Daddy Robit
 - ASCAP: HL/WEM WHENE YOUN NOAD LEADS (EMI April ASCAP/Desmobila, ASCAP/Maner House
- ASCAPTIBLE, ASCAPT IN.

 17 WIDE BPEN SPACES (Pin-Eyed Grootee, EMI) Flootee, BMI) IN.

 44 WIRE INTE WAIER (EMI Blackwood, EMI) River (IT EMI) BWISTON BROWNER, BMI/Flootee, BMI/Flootee, BMI/Flootee, BMI/Flootee, BMI/Floot 63 WATTE IT IN STONE (Music Corp. Of America BMI-Persbo, BMI) HL
- BRITUPEN, LAND (SEET OR) AND A SEET OF SEET OF
- mterrational, ASCAP/Tern -COD, ASCAP) HL/MST TOU WESTE MINE (Wooly Puctor): SMITSUE ES 100 WONT EVER BE LONELY (SempIFF) from BMLMo Fezzy Bice, ASCAP) ST

Billboard. HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY

THE	17ST WEEK	2 WKS	CHART	TITLE PRODUCER (SONGWRITER) (MAP)	ARTIST	PEAK	THS	WEDK	2 WPS	WKS O	TITLE ARTIS PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LAB	T .	PEAK
	_			- No. 1	-		(40)	45	41	11	ORDINARY LIFE CHAD BROX N WILSON JE DANNON 18 BANDR C HURRINGTON) CHID (V) WARMER BROS 177	×	46
1	4	4	14	RIGHT ON THE MONEY 1 week at No. 1	ALAN JACKSON (K) ARISTA NASWYLLE 13136	1	(II)	48	40	16	EVERY LITTLE WHISPER STEVE WARING	R	ā
(2)	2	3	18	WRONG AGAIN M.MCBROEP, WORLEY IT LIMMES C WELL	MARTINA MCBRIDE	2	(12)	40	43	10	S WIRMER IR MISCH, SWIRNER (I) CHAPTON SAY DRIVE ME WILD S AWYER BROW OURS ARREST OURS ARREST OURS ARREST	/N	4
3	7	10	15	MUNICIPO E ROPLET EL LANCE C'HOLL SPIRIT OF A BOY, WISDOM OF A MAN 12TRODE GALLIMOTE E TRAVAS (1 BRADE, BLATTHE) THERE YOU HAVE 1 BARRIET TOUCKES IS BOURDE GE, EST YOU'RE BEGINNING TO GET TO ME 12TROUGE WALER IT SAMPRO, BARRIET	◆ RANDY TRAVIS	3	(3)	50	51	4		ж	4
(A)	5	5	21	THERE YOU HAVE IT	◆ BLACKHAWK	4	(#)	48	45	18	M WRIGHT (T MAPTIN T NOHOLS) WINE INTO WATER ◆ T. GRAHAM BROW	76 /N	-
<u>a</u>	3	7	22	YOU'RE BEGINNING TO GET TO ME	CLAY WALKER	2	(45)	41	40	-	A NO-NOSON T GRAMM SHOWN IT G BROWN H BURCH, T HOWITT) WITERSOND AUGUND THESE ARMS OF MINE LEANN RIMI	D.C	
<u></u>	1	÷	21	YOU'RE EASY ON THE EYES	ICI (D) (N) GIANT 17156/REPRISE ◆ TERRI CLARK			-		4			Н
<u></u>	6	8	24	FOR YOU I WILL	© ICI ICI NI GIANT 37156/REPRISE • TERRII CLARK IV. MERCURY 566218 • AARON TIPPIN ICI ICI NI LYRIC 57 FEET 164023	6	46	51	54	5	WEEN BABA ANT TAPPE OF THE TOP TO THE TOP TO THE TOP TO THE TOP THE TO	83	1
$\overline{\overline{a}}$	9	11	11	FOR A LITTLE WHILE	TIM MCGRAW	8	4	52	49	16	JCROKOWIELD KADIMING OM NESLER, I MARTING ASYLUM ALBUMIC	UT.	4
9	10	12	15	STAND BESIDE ME	◆ JO DÉE MESSINA	9	48	53	53	10	M WARRY BINET IN M BOBBINS W BOB INSON! I/I DECCA 720	69	Ŀ
10	8	9	19	LET ME LET GO	CURB ALBUM OUT ◆ FAITH HILL	1	-				I CAN'T GET OVER YOU BROOKS & DUN		
_	_	_		SOMEONE YOU USED TO KNOW	WARNER BROS ALBUM CUT COLLIN RAYE	-	49	NE	*	1	DICODALK BROOKS RIDUNN I RIDUNN'T MOBRISE) ON ARISTA NASHVILLE 133	52	Ŀ
11)	11	5	22	CRAFF PWORLING PWALKER IN ITLES TJOINSON	CURE REUM OUT ◆ FAITH HILL WARNER BROS ARBUM CUR COLLIN RAYE 60 05 090 790 11 MARK CHESNUTT E1 100 101 06004 72078	3	(50)	56	57	6	YOU WON'T EVER BE LONELY 0.MALCOLO SWITH A GR GOS.B JONESS CO. IDI RCA 656	15 145	5
12)	13	14	9	UNBELIEVABLE	ELIADITAL DECCA 72078 ◆ DIAMOND RIO	12	(51)	70	60	3	NO MORE LDOKING OVER MY SHOULOER B.J.WALKER PR. T. TEIT IM PET LESON C WISEMANN WARNER BROS. ALBUM C	TT I	1
13)	14	15	12	M.D.C.LUTE, DIAMOND RID IA ANDERSON, I STEELD	(V) ARISTA NASHVILLE 13138	13	(32)	75	68	4	HANDS OF A WORKING MAN TY HERNDO FOR MAINING FOR MAINING	N.	1
14)	15	13	10	D MALICULE MICENTRE (JLEOUR BOWLES)	REBA (V) MCA NASHVILLE 72075	13	(53)	62	56	9	HANDS OF A WORKING MAN BEALMORE OF WINDOWS PROJECT THAT CAN'T STOP THINKIN' BOUT THAT RECORDER OWNERS IN DESCRIPTION OF THE PROJECT OF THE PR	T	1
I 5)	16	16	15		IN MICHAEL MONTGOMERY IC: (CI IN ATLANTIC ML197	15	(54)	NE	N >	1	CAN'T GET ENOUGH EORD'S RIE DALL WAMMERUIK BLAZO PATTY LOVELES FOR ABOM C		1
16	12	7	17	HUSBANDS AND WIVES DOCOSA HORSOR BURNER MALERY WIDD OPEN SPACES PROGUES E-CAMPLY IS DESCORE NO PLACE THAT FAR MINICASE EXONOS E TUNIS E SHAPPING E MASERIA THAT DON'T IMPRESS ME MUCH RE JUNISES THAN E JUNISES U, JUNISES THAN E JUNISES	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1	(35)	69	55	17	ABSENCE OF THE HEART DEANA CARTE	R	H
17)	20	18	22	WIDE OPEN SPACES P WORLEY & CHASTEY IS GROON	 ◆ DIXTE CHICKS ICLIDI IN MONUMENT 79053 	1	(56)	RE-E	_	20	LDOSEN UP MY STRINGS CLINT BLAC	Ж	H
18)	17	19	16	NO PLACE THAT FAR N'MILSON B CANNON IS EVANS I SHAMED I MARTINI	◆ SARA EVANS ICH DI NI RCA 65584	17	(SI)	RE-E		17	CBLACK : STROUG ICBLACK INCHOUS) (N. ROA 655 WHERE YOUR ROAD LEADS ◆ TRISHA YEARWOOD (DUET WITH GARTH BROOK	Sì	H
19)	19	22	6	THAT DON'T IMPRESS ME MUCH	 ◆ SHANIA TWAIN IVI MERCURY 566220 	19	(58)	RE-E		5	A RANDOM ACT OF SENSELESS KINDNESS ◆ SOUTH SIXTY FIV	/E	H
20)	21	20	12	BUSY MAN / KELTON & STEDALL IB REGANG TEREN	◆ BILLY RAY CYRUS IV MERCURY 566582	20	(59)	RE-E		20	DIRENNEDIA SMITH IF INVERSIG BAKER, LIMICLIANS: ICH ICH ON ATLANTIC BAS GUILTY ◆ THE WARREN BROTHER	₹\$	H
21)	24	24	28	WHERE THE GREEN GRASS GROWS	TIM MCGRAW	1	(60)	RE-E	_	8	CFARREN IB WARREN B WARREN, D BERG) ICT IDT IN BMA 655 SHORTENIN' BREAD THE TRACTOR	25	H
22)	22	23	13	FLY (THE ANGEL SONG)	◆ THE WILKINSONS	22	_	-	_	-	S RIPLEY WASHAMMOUR REPHANDS RIPLEY CHAM BEEK DIFFESSES ON ARISTA MASHALLE 131 LOVE AIN'T LIKE THAT FAITH HIS		L
23)	26	32	6	YOU WERE MINE	DIXIE CHICKS	23	(61)	NE		1	LOVE ANYT LIKE THAT OL INSCITED	TUE	L
24)	23	25	8	POWERFUL THING	TRISHA YEARWOOD	23	62	RE-E		8	T BROWN G STRAFT ID H OGLESBY A POBBING) T BROWN G STRAFT ID H OGLESBY A POBBING) MCA NASHVILLE ALBUM C	UT	-
25	18	17	23	IT MUST BE LOVE	TY HERNDON	1	63	RE-E	RTRT	4	WRITE IT IN STONE KEITH HARLIN W WESON IK HARLING! 100 MCA NASHRILE 720	61	Ŀ
26)	28	28	27	WHERE THE GREEN CRASS GROWS CAUGHOUST AND CONTROL OF CREATING AND COMMON TO COMMON THE BOOK OF CREATING AND	MARK WILLS	2	64)	RE-E	RTRT	6			L
7	29	30	26	HONEY, I'M HOME	◆ SHANIA TWAIN	1	65	NE	*	1			
28)	27	25	17	BY THE BOOK	MICHAEL PETERSON	26	66	NE	N >	1	WHAT'S THE MATTER WITH YOU BABY R CADWELL IN CHARMAN A ROBORT REPORT ALBUMO REPORT ALBUMO	N1	
29	25	21	23	WE REALLY SHOULDN'T BE DOING THIS	GEORGE STRAIT	4	67	RE-E	NTRT	2	FROM WHERE I STAND D.CRIDER'S BOGGUSS IN RICHEY'S SILLERS! OVICAPITOL SAT	5S 55	П
30)	31	35	7	KEEPIN' UP	(VI MCA NASHVILLE 72071 ALABAMA	30	(68)	NE	*	1	A LITTLE BIT MORE OF YOUR LOVE PERFECT STRANGE CBROOKS CHOMARD LANGING AMERITAL DEEPED CHIRD ALBUMO	R	1
=		_	_	D COOK ALABAMA IR OWEN'T GENTRY S FOWLER R FOGERS!	RCA ALBUM CUT	30	69	RE-E	NTRY	10	I WON'T LIE	N A	1
31)	30	31	19	B CHANCEY CYCUNG ID DOOD, BEARD	(C. D. COLUMBA 79013	30	70	RE-E	RTRT	3	IT'S ONLY LOVE RANDY SCRUGGS (WITH MARY CHAPIN CARPENTE)	R)	-
32)	32	36	6	B CANTON WISON WATCHERS	BNA ALBUM CUT	32	(71)	RE-E	NTRY	20	SHE'S GOT THAT LOOK IN HER EYES	tA .	-
33)	33	33	13	BY THE BOOM WE REALLY SHOULD BE BOOKED THIS WE REALLY SHOULD BE BOOKED THIS KEEPIN UP A DITURN THE BOOKED THE BOOKED THIS KEEPIN UP A DITURN THE BOOKED THIS THE BOOKED THIS BOOKED THE BOOKED THIS THIS THIS THIS THIS THIS THIS THIS	♥ THE KINLETS (C) (D) EPIC 79064	33	(2)	RE-E	_	5	SHE'S GOT THAT LOOK IN HER EYES	EY	H
34)	34	34	16	D HUFF IS SMITH B DIPLETOI	LYRIC STREET ALBUM CUT	34	(73)	RE-E	-	7	THE BIG ONE CONFEDERATE RAILBOOK CHESNEY) THE BIG ONE CONFEDERATE RAILBOOK CONFEDERAT	D U	H
35)	35	27	10	A REWOLDS IS MILLE WOLFE	CAPITOL ALBUM CUT	9	(14)	_	_	1	THE BIG ONE CONTROL OF SHAPE AND THE BIG ONE CONFEDERATE A	UT ES	H
36)	57	-	2	T BROWN G STREET () F RHOBLOCH W HOLYTELD)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	36	-	NE	-	-	BARLIGHT CHARLIF ROBISC	UT	H
37	36	29	19	GETCHA SOME JETROLO T KEITH IS KEITH C CAMIONI	◆ TOBY KEITH (V) MERCURY 566432	18	(75)	MEI	-	1	L MANACS, C PORISON I C ROBISON) LUCKY DOG ANLUM OUT TOULINE	BA	1
38)	42	38	15	ONE DAY LEFT TO LIVE K \$1 (GALL ID CILLON, R BOUGHEAUX, INDEDMINE)	◆ SAMMY KERSHAW ICH DE HERCURY \$66032	38	○Rec	cords sho	wing an	increase	e in detections over the previous week, regardless of chart movement. Airpower awarded to those records e. Titles below the top 30 are removed from the chart after 20 weeks. �/ndecclip availability. Catalog:	which	dh at
3				I'M YOURS									

Billboard. Top Country Singles Sales...

STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS	WEEK	2 WIG	WIS OF	TITLE IMPRINT & NUMBER OSTRIBUTING LABEL	ARTIST
1	2	2	5	I DON'T WANT TO MISS A THING DECCA PROTEMEN HARMARLE	1 week at No. 1 MAJOK CHESNUTT
2	1	1	44	THIS KISS ▲ WARNER BROS. 17247	FAITH HILL
(3)	3	4	9	FLY (THE ANGEL SONG) GHAT 17131/WHENER BROS.	THE WILKINSONS
4	4	3	9	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
5	5	5	15	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
(3)	8	8	17	SOMEONE YOU USED TO KNOW EPIC 79011/50NY	COLLIN RAYE
\Box	10	10	83	HOW DO I LIVE A* CURB 73022	LEANN RIMES
8	6	6	45	I'M ALRIGHT/BYE BYE ◆ CURS 73034	JO DEE MESSINA
(3)	16	23	3 .	SOMEBODY'S OUT THERE WATCHING EPIC SONY	THE KINLEYS
10	9	9	11	HOLD ON TO ME ATLANTIC 84197/46	JOHN MICHAEL MONTGOMERY
11	7	7	28	26 CENTS GIANT 17197/MIARMER BROS.	THE WILKINSONS
12	12	11	13	THERE YOU HAVE IT ARETA HASHMILE 13134	BLACKHAWK
13	11	12	17	I WILL STAND INA 65570/9LG	KENNY CHESNEY

THE	WEEK	2 WKS AGD	WIS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABOR	ARTIST
14	13	15	40	COMMITMENT ◆ CURB 73055	LEANN RIMES
15	15	14	10	GUILTY BNA 65552/910 TH	E WARREN BROTHERS
16)	17	13	17	FOR YOU I WILL LYRIC STREET 164023HOLLYWOOD	AARON TIPPIN
17	14	16	13	YOU'RE BEGINNING TO GET TO ME GIANT 17156WARNER BROS.	CLAY WALKER
(18)	18	18	18	A LITTLE PAST LITTLE ROCK DECCA 72066/WCA NASHVELE	LEE ANN WOMACK
19	20	19	7	A BITTER END COLUMBIA 79013/50NY	DERYL DOCC
20	22	21	12	ONE DAY LEFT TO LIVE/HONKY TONK AMERICA MERCURY 566032	SAMMY KERSHAW
21	25	22	11	STRAIGHT TEQUILA CUFB 73064	TRINI TRIGGS
22	19	20	19	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
23	23	25	34	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
24	21	17	22	WIDE OPEN SPACES MONUMENT 79003/50NY	DIXIE CHICKS
25	24	-	37	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT

BILLBOARD JANUARY 16, 1999

Y 16, 1999

Top Contemporary Christian.

	-	• •	contomporar y our rottan.
THES WEEK	LAST WEEK	WAS ON CHART	COMPLED FIRM A INDOME SAMPLE OF RETAIL STORE, MASS MERCHANE AND HERMALS SALES REPORTS COLLICIES, COMPLEX AND PROVIDED BY TITLE ARTIST INVESTED A MANUSCROSS STREAMTHING LABEL
1	1	,	SOUNDTRACK A DISLAMINOUS SOLVE PROVIDENT 3 WINNS AT NO. 1 THE PRINCE OF EGYPT
2	3	14	KIRK FRANKLIN GOSPO CENTRICINTERSCOPE 9034L/MORD THE NU NATION PROJECT
3	4	7	SOUNDTRACK ● DESAMORS SDESSPRONDER! THE PRINCE OF EGYPT—INSPRATIONAL
4	2	9	SOUNDTRACK ▲ 150 MUSICMYRRH 5772/WORD TOUCHED BY AN ANGEL: THE ALBUM
5	5	11	VARIOUS ARTISTS ▲ SMROW HAS COCKAN* WOW 1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
6	6	7	SOUNDTRACK • DISMONSTREAMED SOUPPONDS THE PRINCE OF ECHT - ANSWILLE
7	8	11	DC TALK VIRGIN/FOREFRONT 53 IS/CHORDANT SUPERNATURAL
1	18	15	VARIOUS ARTISTS THE LIFE HOLD THAN DACY SONGS 4 LIFE — FEEL THE POWER!
1	11	2	MXPX TOOTH & NAIL 1122/CHORDANT LET IT HAPPEN
15	7	14	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA SHARROW ROSMALA NUSMALLE BREATH OF HEAVEN — A CHRISTMAS COLLECTION
11	9	12	MICHAEL W. SMITH REUNION 10015/PROVIDENT CHRISTMASTIME
12	NE	w>	VARIOUS ARTISTS HOSAMMUNITEDRITY LAZAWOND SHOUT TO THE LORD 2000
23	11	22	POINT OF GRACE WORD \$444 STEADY ON
1	11	11	TRIN-I-TEE 5:7 N-HITE 0072/WORD TRIN-I-TEE 5:7
15	12	69	LEANN RIMES A* CURB 77880 WID YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
16	13	27	NEWSBOYS STAR SONG 03 (SICHORDANT STEP UP TO THE MICROPHONE
17	11	11	JACI VELASQUEZ MYRRH 7026/WORD JACI VELASQUEZ
16	11	11	REBECCA ST. JAMES FOREFRONT SLESICHORDANT PRAY
T)	23	8	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD IN LIVE FROM THE POTTER'S HOUSE
20	14	36	MICHAEL W. SMITH REUNION 10007/PROVIDENT LIVE THE LIFE
(21)	39	9	VARIOUS ARTISTS THE LIFE BOX28WORCY SONGS 4 LIFE — LIFT YOUR SPIRITS
22	25	28	THE W'S 5 MINUTE WALKSMARELLIUM SZONOROWN IM FOURTH FROM THE LAST
23	11	11	BURLAP TO CASHMERE SQUINTINAM 5962 WORD M ANYBODY OUT THERE?
24	22	53	AVALON SHARROW 1639/CHORDANT IIII A MAZE OF GRACE
25)	11	2	THE WAITING SPARROW 1679/CHORDANT UNF/IZED
25	RE-E	RIET	VARIOUS ARTISTS TIME LIFE BOHOLMADACY SONGS 4 LIFE — RENEW YOUR HEART!
27	20	27	RICH MULLINS AND A RAGAMUFFIN BAND WIRRH 7034/WORD EM THE JESUS RECORD
23)	NE	wÞ	ALL STAR UNITED ESSENTIAL COORPORED INTERNATIONAL ANTHEMS FOR THE HUMAN RACE
29	33	2	SMALLTOWN POETS FOREFRONT 5206/CHORDANT III LISTEN CLOSELY
3	36	2	FIVE IRON FRENCY IS MINUTE WOLKFORDHOST SELECKHOWN ## QUANTITY IS JOB 1 (EP)
31	29	11	CHRIS RICE ROCKETOWN 5310/WORD PAST THE EDGES
32)	RE-E	NTRY	MCPX TOOTH & MAIL !!!!PHOHORDANT SLOWLY GOING THE WILY OF THE BUFFALO
33	28	8	VARIOUS ARTISTS REUMON LOCOMPROVIDENT AWESOME GOD A TRIBUTE TO RICH MULLINS
34	24	61	VARIOUS ARTISTS ▲ SAMON I (2000) AND WOW-1996. THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
35	40	38	CECE WINAMS PIONEERSPARROW INSUCHORDANT EVERLASTING LOVE
36	21	14	BOB CARLISLE BENSONONDEM 82312/PROVIDENT STORIES FROM THE HEART
17	13	1	CECE WINANS PIONEERSPARIOW 1674/CHORDANT HIS GIFT
35	27	53	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT GREATEST HITS
39	RE-E	NTSY	JENNIFER KNAPP GOTEE 3832/WORD
m	-	-	VARIOUS ARTISTS

Piscords with the greatest sales gains this week.

Recording Industry Asin. Of America (RIAA) certification for sales of I million units with each ectional million in yairs of I million units with each ectional million in yair numeral fathering the symbol. For bowel sets, and double allowers with a numering time that exceeds boo to RIAA multiplies sharmed by the number of disc another lates. All allowers available on casester and Co.

Uisit Billboard Online on the Internet http://www.billboard.com - industry news and announcements updated daily

Weekly Trivia Contest - win prizes
Billboard Sneak Peek
Weekly Charts with Music Samples

Hot Products - updated weekly

Questions? Call: 212-536-1402 / 1-800-449-1402 e-mail: info@billboard-online.com

Artists & Music

HIGHER GROUND



by Deborah Evans Price

WELCOME TO 1999! Us that time of year when energone apreads a few pressive momenta reflecting on the year tells has passed residue, and the year tells has passed to the passed pressive momenta and one. Executives at Christian record tables are among those surveying the landscape. "We had an incredible year." Word president Roland Landy says of 1998. "It was the best year we've ever had. Our revenues [were] up about 119.".

Many agree that 1998 was a good year. But as 1999 dawned, many of the same challenges were still rearing their heads, among them securing prime space at restall

"The challenge for the industry is to get more space and exposure in the general market, Lundy says.' Lundy the same time, we need to continue to encourage the growth in the CBA (Christian Booksellers Assn.) market. We've had great growth in the CBA market in the last couple of years, but the other challenge we're facing is the continued consolidation in the CBA market."

ing is the continued consolidation in the C184 market. Breaking new acts is another task on most label executives' agendas. "I think as an industry we've done a good job of introducing some great new artists to the marketplace. I'm particularly proud of what our company has been able to accomplish," agus EMI Christian Music Group president/CEO Bill Hearn, citing Michelle Tumes, Nichole Nordeman, and Delirious.

"We've done a great job of introducing new artists, but I don't think we've broken any new artists. I view those two terms quite differently . . . Jaci Velasquez, from an industry standpoint, would be the best example of a brand-new artist breaking through in the last two to three years. As an industry we need to do that once or twice a year, no once every three to five years."

Lundy also feels that breaking new acts is essential. "New artists are the lifethood of our business," he says, "Every year some well-established artists will sell less than they have the previous year, and we have to find new artists. Our A&R charge is to find new artists, but you can't bring out 20 a year, because it costs so much to do it now ..., Am I happy that we found Foint Of Grace and Jacif 'Yes, Am I glad that Nichole Nordeman is successfull' Yes, because a new artist by any of us helps boot the industry."

Hearn feels the key to breaking new artists is growing the consumer bease. "The popularity and increased awareness of Caristian music has attracted a ket of new people to our industry, but they are more on-eff proposed to the property of the property of the Rimes's (inspirational album) "Flusched By An Angel' soundrack, and Vince Gill's Christians album," says Hearn. These things are selling a ket of records, but hearn they are not given by the repeating themselves in the future. The mainstream companies have seen that you have been replaced by the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the protoners of the property of the property of the property of the protoners of the property of the property of the property of the protoners of the property of the property

ing us, as an industry, grov.

"We've got to be able to get our artists on mainstream radio and mainstream television. . We haven't really repeated the mainstream radio successes we had in '96 and '97. We've got a big job to do. It's not that we've gore backward. I just don't think we've mackly forward progress in the last 12 months in growing the consumer base for Christian music."

According to Lundy, having Christian artists like Velasquez and Steven Curtis Chapman on the 'Egypt' and 'Angel' soundtracks does help expand the audience for Christian music.

(Continued on next page)

SPIRIT



bu Lisa Collins

In FLIGHT. In 1995, one of the big stories was that Kirk Franklin went plastinum with "Kirk Franklin And The Family." In 1998, just three years later, Franklin's "The Nu Nation Project" shipped 1 million, undersong gosper's explosive potential at retail and what many hope to be its inevitable direction.

Soaring sales, expectations, commercial interesta, and

multimodia apportunities were the big stories of 1868 as the gospie main instant; continued to some fueled partble gospie main instant; continued to some fueled parttyly by a fosier on the part of maintream habels to get a Palle silver company Gospo Centric Beernds (whose rotter includes Pranklish, purchesing a majority stake in the Inglewood, Cell-Associal held, Mo. Anamebal Pisariestance From gospie's golden age, while Tommy Moy pengaled into gospie with the establishment of Tommy Bog Gospie LMI Christian dive even further into gospie the properties of the company of the compa

As producers and artists take more creative gambles, its clear the stakes have risen. That, in essence, could make for the only rationale behind one of the year's most surprising stories: the plue being pulled on Warner Gospel, considered a key player in the gospel indistry. With an across the-board rise in costs as well, the result of the control of the cost of the cost of the cost of downsizing for greater productivity elsewhere.

— But 1998; also proved to be a "year" of searchial, with

But 1998 also proved to be a year of scandal, withugly accusations traded in the battle over one of the bottest new acts to hit the gospei marketplace in the last decade. God's Property founder Linds Searight filed a \$75 million, 11-count lawsuit against members of the set, B-248c that COS Clusted Latsillade, and the set of the set of the set of the set of the Makes, and Franklin. With its Grammy-winning debat Makes, and Franklin. With its Grammy-winning debat album, "God's Property," registering sales of nearly 8 million units, the act emerged from nowhere to become one of the most successful groups in the history of the gospel music business.

Aids from Franklin, 1968's biggest chart successes were from Coal's Property. Fred Hammond & Radical For Critist (the time gospia set to release a double class of the coal's coal's from the property of the Hammon for the coal's double from the Critist (the time gospia set to release a double from the Critist (the Critist from the Critist from t

Indeed, 1999 looks like an even more exciting year for gospel, which, while widening its lead over classical and jazz to rank as the sixth most popular musical genre, has proved to be more than for the soft with a growing share of commercial blessings.

Ton Coenel Albume

			top doopor ittaditio.
THIS WEEK	UST WED.	WAS ON CHART	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MIRCHAIN MOD REFREIT SALES REPORTS CONLICTED, COMPLED, MID PROVIDED BY TITLE ARTISTS AMPRINGS A NATIONAL ANABERCOSTRIBUTING LIBEL
1	1	14	KIRK FRANKLIN ZOOFGELANIE SELTAMATICSCONE 14 WORLD NO 1 THE NIE NATION PROJECT
2	2	7	SOUNDTRACK DREAMWORKS SOUSDIGSTEN THE PRINCE OF EGYPT—INSPIRATIONAL
3	3	25	TRIN-I-TEE S:7 @ RITE 90094/INTERSCOPE TRIN-I-TEE 5:
4	7	8	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY WORD GOLD THE POTTER'S HOUSE MASS CHOIR LIVE FROM THE POTTER'S HOUSE
5	6	37	FRED HAMMOND & RADICAL FOR CHIST VOIDT 43310 (PAGES OF LIFE) CHAPTERS I & I
6	5	85	GOD'S PROPERTY FROM KIRK FRANKLIN'S NILI NATION A
7	8	49	VARIOUS ARTISTS •
8	9	41	VERTY 43309 WOW GOSPEL 1996 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONG CECE WINAMS PROMER 9279 AMG EVER LASTING LOW
9	4	13	CECE WINANS PIONEER SCHOOL HIS GIFT
10	10	16	YOLANDA ADAMS VERITY 43123 BII SONGS FROM THE HEART
11	13	12	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR
12	11	10	TYSCOT/NEW LIFE 43117/VERITY ANY DAY TAKE 6 REPRISE 46795/WARNER BROS. SO COOL
(13)	34	7	LOIS SNEAD BORN AGAIN 41020 SOMEBODY
14	15	61	KAREN CLARK-SHEARD ISLAND 524397 BB FINALLY KAREN
15	20	11	KIM BURRELL TOWNY BOY GOSPEL 1249/TOWNY BOY EVERLASTING LIFE
16	16	96	VARIOUS ARTISTS
17	19	23	OSI 165252 TODAY'S GOSPEL MUSIC COLLECTION PASTOR HEZEXIAH WALKER PRESENTS THE LFT CHURCH CHOIR VISHIY 43116 BB LIVE AT LOVE FELLOWSHIP TABERNACLE
18	29	27	WALTER HAWKINS AND THE LOVE CENTER CHOIR
	-	-	GOSPO CENTRIC 90172/MITERSCOPE ED LOVE ALIVE V. 25TH ANNIVERSARY REUNICH
Œ	30	19	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 901764NTERSCOPE BOW DOWN AND WORSHIP HIM
20	22	62	BEBE WINANS ATLANTIC (00041/AG BEBE WINANS
21	23	19	DAWKINS & DAWKINS HARMONY 1696 FOCUS
22	26	80	VICKIE WINANS CGI 161279 LIVE IN OETROIT
23	17	2	WARIOUS ARTISTS INTERSOUND 50034PLATINUM CELEBRATYTON OF GOSPET
24	24	88	SHIRLEY CAESAR WORD 68003/EPIC M A MIRACLE IN HARLEM
25	21	19	WARIOUS ARTISTS CRYSTAL ROSE 20962 PURE GOSPEL — 10 TOP CHOIRS
26	12	9	VARIOUS ARTISTS VERITY 43121 THE REAL MEANING OF CHRISTMAS VOLUME 2
27	18	12	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS. THE GOSPEL ACCORDING TO JAZZ
28	27	63	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE
29	25	17	WARIOUS ARTISTS INTEGRT/(WORD 8954)(EPIC WOMEN OF WORSHIP-GOSPE
30	RE-E	STRY	GREG O'QUIN 'N JOYFUL NOYZE WORD 69203/EPIC CONVERSATIONS
31	33	4	REV. JAMES CLEVELAND SIX-ONE-FIVE 3124/MALACO KING OF GOSPET
32	28	96	T.D. JAKES INCOMPRISE TO JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED

34 32 76 THE CANTON SPIRITUALS
LIVING THE DREAM: LIVE IN WASHINGTON D.C. 35) RE-ENTRY COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSFEL 5002 LEANING ON JESUS (36) NEW≯ THE JACKSON SOUTHERNAIRES MALACO 4498 WARRIOR 37 39 28 VANESSA BELL ARMSTRONG DESIRE OF MY HEART — LIVE IN DETROIT 38 RE-ENTRY DARYL COLLEY PRESENTS HERE II PRAISE GIVING YOU NOTHING BUT PRAISE 39 14 6 SHIRLEY CAESAR EPIC

(33) RE-ENTRY JUANITA BYNUM SHEKINGH INTERNITIONAL LINES MORNING GLORY VOLUME ONE. PEACE

T.O. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!

40) RE-ENTRY ANGELLA CHRISTIE ATLANTA INTL 10242 HYMN & I ecoels with the greatest sales gains this week. • Societies Industry Asian Of America (RAA) certification for of 500,000 usels. • A RAA certification for sales of 1 million unto with each additional mines industed by a reliationism the symbol. For board sets, and outside selfans with a nature prison that exceeds the boards. In RAA prisos selection is the number of risks which spies. All Mittures wellation on casestiff and CD. "Address indicates wideline im circuits part or present relatestates little. C 1999, Stoteward PD Communications."



Men of Standard's new release from Muscle Shoals Sound Gospel may feel like rain, but it's a ray of sunshine for all those fans who love their exciting style of gospel music. The anticipation is now over.

CHRISTMAS WITH SHIRLEY CARSAR

Classical



by Bradley Bambarger

TAKING WING: Although Kennedy remains rooted to EMI for at least his next few classical projects, the iconoclastic violin virtuoso has branched out with Sony Classical for an album devoted to his arrangements of Jimi Hendrix compositions (Billboard Bulletin, Jan. 4). Kennedy's acoustic octet, the Kennedy Collective, toured some of this material across the



U.S. in the fall to generous (if slightly uncomprehending) response, with the leader interspersing riveting Bach and Bartók solos among the movements of

an inspired Hendrix suite. At a November concert in New York's Avery Fisher Hall, Kennedy Collective's treatment of such Hendrix totems as

"Third Stone From The Sun." "Little Wing," and "Fire" showed the British violinist's deep affection and knowledge of his subject. Even with the group's tentative playing of the work-in-progress, the suite proved to be a thing of rustic, even pastoral beau-ty, utterly fresh and free of cliché. Due in June, the Sony set will also include Hendrix songs recast in a more electronic guise, courtesy of some U.K. programmers

Angel/EMI issued Kennedy's inventive jazz/rock solo album, "Kafka," in 1996, although the disc's relatively lackluster faring in the marketplace made both parties wary of future joint forays into uncharted territory, Disappointed, Kennedy says he longed for more corporate imagination and enthusiasm," and by all reports, EMI didn't really "get" the Hendrix project. According to EMI Classics president Richard Lyt-

tleton, former EMI U.K./Ireland president/CEO Jean-François Cecillion "passed" on Kennedy's Hendrix project last year. "It isn't good policy to keep an artist from doing what he has his heart set on, even if it means allowing a record to go to a competitor." Lyttleton says. "That said, would I, personally, have let the Hendrix record go? Well, no, certainly not, I thought the concerts here where Kennedy played Hendrix were very impressive indeed; he really does play Hendrix with the same respect and spirit that he devotes to Bach."

EMI has a great tradition of long-term commitment to artists' careers, and Lyttleton says the company realizes that "an artist doesn't always develop in a straight line. So, even though this one record may have slipped the net, we remain totally committed to Kennedy

Long impressed with Kennedy's unique mix of classical integrity and populist appeal, Sony chief Peter Gelb says his company "leapt at the chance to work with him. It's an exciting opportunity, artistically and commercially." He adds that while Kennedy possesses fame of rock-star dimensions in the U.K. and has a high profile in the rest of Europe, the Hendrix disc could be the ticket to heightening his stature in the States.

Coming on the heels of a spectacular album of Fritz Kreisler pieces, Kennedy's fall tour of the U.S. was his first in five years and included a round of Elgar and Brahms concertos from New York to Seattle (Keeping Score, Billboard, Nov. 7, 1998). Due before the end of the year, Kennedy's next EMI disc—which has him soloing at the head of the English Chamber Orchestra in a set of specially arranged classical favorites-is scheduled for a major crossover push, as it will be handled by EMI Records U.K. And his longhair ambitions still high, Kennedy has concerts and recording sessions this year featuring Kodály and Ravel duos with cellist Lynn Harrell; he also has the Berg concerto in the can.

The Kennedy Collective tours Europe this summer with the Hendrix material, and the group may return for U.S. dates in the fall, since Kennedy has a further round of concerto dates with orchestras in Philadelphia and San Francisco, among others. Gelb rushed a film crew to document the Kennedy Collective's recording sessions in Vancouver, so the Hendrix album may also see some broadcast promotion.

BACH AGAIN: With the 250th anniversary of J.S. Bach's death coming in 2000, we will be treated to a number of recorded tributes-in particular, monumental complete editions due later this year from Teldec and Hänssler Classic (Keeping Score, Billboard, Dec. 12, 1998). In the meantime, there are more modestly sized testaments to the many-faceted allure of Bach's art. In its wonderful new book-plus-music "Discovery" seri-Harmonia Mundi has released "A New Approach To Bach," which features a 51-page, well-illustrated monograph by Italian musicologist Alberto Basso packaged

(Continued on next page)

HIGHER GROUND (Continued from preceding page)

'It's still exposure for our genre of music," he says. "I believe that things like that open people's eyes and open doors that give our artists-the Point Of Graces, the Jacis, the Steven Curtises-opportunities. Any artist on [a mainstream album] is getting exposure to people who may have not been exposed to them before. Sure it wasn't generated by Sparrow, Word, or Provident, but it was generated with the help of our artists. Breaking new acts and increasing

retail presence are concerns for Christian labels as the new year gets under way. Most all agree that 1998 was a good year for the industry as a whole, but Hearn urges caution, saying that he thinks it's time the industry stops believing its own press

"I think we have to just get real and look at the numbers and analyze," he says. "You can dig through SoundScan and say that we're growing, but look at all the things that are in there, like the 'Prince Of Egypt' soundtrack, where 90% of the sal are mainstream, or the 'Touched By An Angel' soundtrack, where 80% of the sales are mainstream. All those sales are getting rolled into our overall units. They are being created by secular companies with secular artists. It's not part of the Christian music industry. "It's good wholesome product."

Hearn continues, "and I'm not anti that product, but we can't look at that and say, 'We did 44 million units this year. We grew.' We didn't generate it. DreamWorks generated it. Epic generated it. MCA generated it. I think we have to be careful not to start believing that all that stuff is part of what we are doing

"There are some good things. I'm not speaking doom. I want us all to be real. If we can all get real, we can make better decisions about the

NEWS NOTES: Caedmon's Call's Cliff Young is close to finalizing a deal with Essential Records for an imprint that would focus on grassroots marketing of college-oriented acts. Beeson and Young would comanage the new venture, with all marketing and promotions going through Essential. Look for Bebo Norman and Andrew Peterson to be the first two acts signed, with product due out in late spring or early summer . . . Former Whiteheart core member Mark Gersmehl and his wife, Brynn, formerly with Rachel Rachel, have begun performing as a duo. Nashville audiences can catch their piano-based acoustic set Jan. 17 at Christian Activities Night at Bellevue Station.

On Wednesday (11), Word becomes the first major Christian label to outsource its distribution to a third party, when California-based Menlo Logistics takes over the label's distribution operation. "We're moving our warehouse from Waco [Texas] to Smyrna [Tenn.], and we have outsourced the running of that to Menlo," says Word president Roland Lundy, adding that a survey revealed that the label could reach 70% of its accounts in two days from Smyrna. "Menlo is doing our distribution and fulfillment as a third party. They are very professional and are going to do a great job for us."

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WYS. CN CHART	COMPLED FROM A NATIONAL SHAPLE OF RETAIL STORE INTERNET SALES REPORTS COLLECTED. COMPLED, IMPRONT & NUMBERIDISTRIBUTING LABEL	
1	5	8	STRICTLY THE BEST 21 WE 1510* I week at No. 1	VARIOUS ARTISTS
2	2	10	NEXT MILLENNIUM BLUHT 6370/TVT IM	BOUNTY KILLER
3	4	33	REGGAE GOLD 1998	VARIOUS ARTISTS
4	3	25	PURE REGGAE POLYGRAM TV 560122/ISLAND	VARIOUS ARTISTS
5	1	55	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	6	27	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
7	7	55	MANY MOODS OF MOSES SHOCKING VINES 1513*AP EM	BEENIE MAN
8	8	7	STRICTLY THE BEST 22	VARIOUS ARTISTS
9	9	58	INNA HEIGHTS GEHMAN 2068-747 @	BUJU BANTON
10	13	12	A DAY IN THE LIVE VP 1534*	BERES HAMMOND
Œ	RE-	KTRY	99 WAYS VP 1549*	LADY SAW
12	RE-ENTRY		FREEDOM CRY VP 1536*	SIZZLA
13	RE-	NTRY	DANCEHALL XPLOSION '98 — MEGAMIX	VARIOUS ARTISTS
14	15	62	MIDNIGHT LOVER	SHAGGY
15	12	16	MAVERICK A STRIKE	FINLEY QUAYE

TOP WORLD MUSIC ALBUMS

1	1	67	ROMANZA & 20 weeks at No. 1	ANDREA BOCELLI
2	2	66	THE BOOK OF SECRETS A QUINLAN ROAD 46719 WARNER BROS	LOREENA MCKENNITT
3	5	15	RETURN TO PRIDE ROOK—SUMES INSPIRED BY DISNEY'S THE LICH KING III WALT DISNEY 60639	VARIOUS ARTISTS
4	4	68	BUENA VISTA SOCIAL CLUB WORLD ORGUITMONESUCH 79478/AG (ES)	BUENA VISTA SOCIAL CLUB
5	3	11	CELTIC CHRISTMAS IV WINDHAM HILL 11367	VARIOUS ARTISTS
6	6	21	CANTOS DE AMOR NONESUCHATIANTO 79510/AG	GIPSY KINGS
0	15	7	O.K. ISLAND 524559	TALVIN SINGH
8	14	9	THE ALBUM II ASTOR PLACE 4014	ALABINA
9	8	23	GAELIC STORM OM 10 WHO SHER OCTAVE 461 12 VIRGIN IIII	GAELIC STORM
10	10	37	INTRODUCING RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/MG	RUBEN GONZALEZ
Œ	NE	wÞ	GUADALUPE-VIRGEN DE LOS INDIOS	SAVAE
12	RE-E	MIRY	PRIDE OF PUNAHELE PUNAHELE 1860?	VARIOUS ARTISTS
13	7	12	CELTIC LOVE SONGS	VARIOUS ARTISTS
14	11	38	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
15	12	90	MICHAEL FLATLEY'S LORD OF THE DANCE	RONAN HARDIMAN

TOP BLUES ALBUMS.

101 0000 11000							
1	1	11	WANDER THIS WORLD AM 550384 11 works at No. 1	JONNY LANG			
2	2	65	TROUBLE IS REVOLUTION 24689WARNER BRCS	KENNY WAYNE SHEPHERD BAND			
3	3	11	BLUES ON THE BAYOU MCA 11879	B.B. KING			
(5	11	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER			
5	4	101	LIE TO ME A ALM 540640 EB	JONNY LANG			
(I)	7	35	JUST WON'T BURN TONE COOL/ROUNDER 471164/MERCURY IIII	SUSAN TEDESCHI			
7	6	19	SLOW DOWN OKENSSO MUSIC 69376/EPIC ESS	KEB. WO.			
8	8	61	DEUCES WILD MCA 11711	B.B. KING			
9	9	19	GREATEST HITS MCA 11746	B.B. KING			
10	12	48	BLUES BROTHERS 2000 UNIVERSAL \$3116	SOUNDTRACK			
11	11	15	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS			
12	NE	WÞ	WOMAN IN NEED WALDOXY 2820/MALACO	MEL WAITERS			
13	13	75	LIVE AT CARNEGIE HALL STEWE RA	Y WAUGHAN AND DOUBLE TROUBLE			
14	14	27	LIFE, LOVE & THE BLUES PROVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES			
I	15	16	HER BEST CHESS 9367/MCA	ETTA JAMES			
Dispers with the greatest sales game this week. ■ Recording Industry Asso. Of America (READ) certification for sales of 500,000 mins. ■ AFRA certification for sales of 2 indiffers onto anything explicit control sales of 3 indiffers onto anything explicit control sales of 3 indiffers onto anything explicit control sales. Anything explicit control sales are sales of 3 individual sales of 3 indi							

Artists & Music

N.Y. Hardbop Quintet Proves The Power Of Ensembles

HAPPY COINCIDENCE: "We didn't set out to play this music in particular; it kind of found us," says Keith Saunders, planist and leader of the N.Y. Hardbop Quintet, formed in late 1990. The core band members initially came together for a one-off gig. They've been working

steadily in New York ever since. "It's really just coincidental," says Saunders of the band's combined love of jazz from the late 1950s and early 1960s, "I'm a big fan of [pianist] Bud Powell; through him I came to Horace Silver, (NYHBQ trumpeter) Joe Magnarelli is extremely influenced by Kenny Dorham, and in [NYHBQ saxophonist] Jerry [Weldon], you can hear a lot of Hank Mobley." The Quintet is rounded out by bassist Bim Strasberg and drummer Clifford Barbaro, who



joined the group in 1995.

According to Saunders, the group's new release, "A Whisper Away," released Jan. 12 by TCB, was strongly influenced by Barbaro's presence. "Our direction tends to be influenced by our drummer, to a very last record. 'Rokermotion' ITCB. 1995], was recorded with drummer Mickey Roker and was somewhat of a tribute to Mickey, to what be brought to the music. 'A Whisper Away' features Cliff, who seems to have made the band a bit looser."





by Steve Graybow

Barbaro has played with both Betty Carter and Marlena Shaw. "The Quintet is moving beyond the hard-bop tag," notes Saunders. "We are experimenting with odd song structures, moving away from tradi-

tional-sounding melodies, I guess we're getting a bit more abstract." Saunders says that the advantages of playing in a working band are twofold. "For one, we have a rehearsed book of songs that we can call up instantaneously to match any playing situation we may find ourselves in. Secondly, when people see us, they are seeing a tight unit that rehearses and plays together frequently: a group of players who know each other, musically, very well. This is a band that sounds like a band rather than a leader with paid sidemen who play together on occasion." Still, Saunders readily admits that

verities of this mystical recasting, the

sophia" has Moreno playing his tran-

scriptions of the full D minor partita

and the G minor sonata in his so-

norous, if overly deliberate, manner.

Adding to its allure, the album is

packaged in a deluxe Digipak typical

of Glossa's aesthetic-minded produc-

tions (Keeping Score, Billboard, July

The balance of "De Occulta Philo-

effect is haunting.

18, 1998).

for a five-man jazz ensemble.

"In the past two decades, there have been fewer and fewer cooperative bands, because it is not something that is economically viable," he says. "Touring is difficult, because of

the logistics presented by transporting and housing five musicians For this reason, the Quintet's dates away from the Big Apple are frequently limited to quick runs of fes-

tivals or college gigs. Saunders credits the group's label, TCB, for "believing in the concept of the working band and allowing us to discover our music in our own way." Based in Switzerland, TCB was formed in 1988 by former jazz drummer Peter Schmidlin. The label originally released sessions that featured a house rhythm section (including Schmidlin) playing with wellknown American musicians. TCR has since flourished into a full-service label, featuring a mix of up-and-

coming and classic jazz artists. With its strong compositions and telepathic ensemble playing, the Quintet makes a strong statement for the concept of a working band. Economics being what they are, let's hope that there will always be cooperatives to remind us of the power of a true unit.

OGETHER AGAIN: After 36 vears apart, vocalese masters John Hendricks and Annie Ross are singing again. Having made a name for themselves as a trio along with singer Dave Lambert (who died in an accident in 1966), Hendricks and Ross recently ended their prolonged creative separation with two impromptu performances in New York. The duo has a string of live dates confirmed and anticipates entering the recording studio early this year.

AND: Trumpeter Terence Blanchard inks a deal with Sony Classicalhis first for the label will be "Jazz In Film," a collection of scores for nine classic films arranged by Blanchard. Included is the trumpeter's own score for Spike Lee's "Clockers," A March release date is anticipated.

CLASSICAL KEEPING SCORE (Continued from preceding page)

with two discs drawn from the label's catalog. The musical selections include excerpts from Bach's most famous works, as well as a complete record-ing of the "Trauerode" cantata led by Philippe Herreweghe. Along with a more traditional exe-

gesis of the composer's life and works, 'A New Approach To Bach" includes Basso's ruminations on the hermetic aspects of such late masterpieces as the "Art Of The Fugue,



pretation of Bach further is a new album from the Spanish Glossa label that features the first vocal setting of the famous chaconne from the solo violin partita in D minor. "De Occulta Philosophia" teams

lutenist José Miguel Moreno with early-music star soprano Emma Kirkby and countertenor Carlos Mena on the "Chaconne-Tombeau." as it is retitled. Moreno has set the exalted cantus firmus to lyrics of the Lutheran chorale "Christ Lay In A Shroud, Hallelujah" per German scholar Helga Theone, who views the nione as Rach's encoded lament for his first wife's passing. Whatever the



Songwriters & Publishers

the rest of the world. We have every-

thing we need to work, but we have a

staff that's small enough for all of us to

know each other well and to commu-

nicate . . . There's not so many that

one of us can't stop what we're doing

any time one of these folks are excit-

ed about a song. That's when we need

has three other song pluggers in Nashville—Mary Del Scobey, Scott

Gunter, and Bobby Rymer. "They

each have their own constituencies in

Conrad says his writers frequently

We're really into cross-pollination

interact with those from other offices.

in terms of having our writers work

with writers from Los Angeles or

from the IIK or other parts of

Europe," he says. The company has three domestic offices—in New York.

Nashville, and Los Angeles-as well

as offices in Hamburg, Amsterdam,

London, Paris, and Sydney. It also has

subpublishing deals in other countries.

have been supportive of Nashville

writers making inroads in the Euro-

Supporting writers in all their

endeavors-from Welch's current

album to the play Reid is working on

to the string of country radio hits

Wiseman is generating-is what Con-

attention paid to the writers," he says.

"That's the only thing that sets you

apart and keeps your hits coming."

"It all goes back to the time and

rad considers important.

pean market, particularly Welch

Conrad says the European offices

the A&R departments," he says.

In addition to Conrad, Almo/Irving

to be there for them."

Nashville's Almo/Irving Nurtures Hits

Publishing Co. Strives To Support Writers, Maintain Flexibility the biggest in the world. That's not

BY DEBORAH EVANS PRICE NASHVILLE-Ever since senior VP David Conrad opened the doors of the Nashville office of Almo/Irving Music in 1981, the company has had a reputation for nurturing important songwriters and churning out hit songs.

With a writer roster that includes Mike Reid, Annie Roboff, Craig



Kennerly, the company has been responsible for such recent chart-toppers as Faith Hill's "This Kiss." Tim Mc-Graw's "Where The Green Grass Grows," and Kenny

Chesney's "She's Got It All." Almo/Irving is owned by Herb Alpert and Jerry Moss, who founded A&M Records but kept their publishing operations after selling A&M to PolyGrem, which in turned has been acquired by Seagram Co.

Conrad says one of the reasons he's been with the Nashville company since its inception is the approach taken by the founding fathers

"Any company is a reflection of its leadership, and this one is no different," he says. "Their attitudes about music, artists, and songwriters trickle down . . . There's the attitude of leaving great people alone to create and support what they do. Be there for them when things are lean, then celebrate with them when things are great.

In the past year, Almo/Irving Music Nashville has known both triumph and tragedy. After suffering o major blow et the end of 1997 when Kent Robbins, one of the company's best-loved and most successful writwhat motivates us. We seem to have ers, was killed in a car accident, achieved a pleasant and prosperous Almo/Irving managed to rebound middle ground in terms of the size of with a strong year in 1998. publishing companies in Nashville and

"It was a hard thing last year," says Conrad. "As bad as the end of [1997] wes, 1998 turned out to be a really wonderful year for us.

Recent key cuts by Almo/Irving writers include Bickhardt's "It Must Be Love," recorded by Ty Herndon, and Jess Brown's "Cover You With Kisses," cut by John Michael Montgomery: Brown's "A Little Past Little

was a hit for Lee Ann Womack. Robbins' songs are also continuing to garner attention. "He's got the current single by Gary Allan, 'I'll Take notes Conrad. "He got on the first Randy Travis album on Dream-Works. He got on the George Strait album released in 1998, and he's going to be on the new George Strait record. It's just delightful. It proves the power of the songs and a writer who knew the craft and was a master."

Conrad oversees an administrative staff of nine people and a songwriter roster of 22, including such writer artists as John Anderson, Beth Nielsen Chapman, Nanci Griffith, Waylon Jennings, Lari White, Gillian Welch, Max Carl, and Emmylou Harris.

A native of North Carolina, Conrad moved to Nashville in 1971 and began his career on Music Row as a gui tarist, doing both session and road work. In 1973 he became a song plugger for the Pi-Gem/Chess companies. owned by Charlie Pride and Tom Collins. He remained there until opening Almo/Irving in 1981.

'I think you could call us a major publisher in impact and resources, says Conrad, "but we're certainly not Atlanta Publishing Exec Bill Lowery Is Honored

THE HOT 100 HOT COUNTRY SINGLES & TRACKS

NOBODY'S SUPPOSED TO BE HERE + S. Crawford, Mc

NO.1 SONG CREDITS

HOT RAP SINGLES

GHETTO COWBOY . S. H TO COWBOY • S. Howse, A. Henderson, K. Greer, J. Burke, F. Lindsey, R. o • Mo Thugs/ASCAP, Siet/ASCAP, Layzie Bone/ASCAP, EMI April/ASCAP HOT LATIN TRACKS

Ouke's Music Garners New Attention: Lloyd Webber Triumphs In 'Opera' Suit Duke was born Vladimir

by Irv Lichtman

THINGS ARE LOOKING UP for Vernon Duke, the largely unheralded composer and sometime lyricist. His canon of standards is not big, but it's memorable nonetheless, and many of his lesser-known songs are also worthy of attention. His chestnuts are "April In Paris," "Autumn In New York" (his lyric, too), "Taking A Chance On Love "Cabin In The Sky," "What Is There To Say," and "I Like The Likes Of You." His lyric partners were the top of the crop, including Ira Gershwin, Howard Dietz,

E.Y. Harburg, John LaTouche, and Ogden Nash. Ben Bagley-the late record

producer and Painted Smiles label owner-produced a few volumes of Duke's works years ago, in addition to Duke's songs

(with lyrics by Nash) heard on the "The Littlest Revue east allnum.

Rut for Duke, who died in 1969 at the

age of 66, 1999 is off to a good start in bringing

attention to his considerable talents. The second installment this season of the City Center's "Encores!" series in New York contains a reprieve of Duke's work in "The Ziegfeld Follies Of 1936." with lyrics by Gershwin.

Likely to get more overall exposure is a new Dawn Upshaw album, "Dawn Upshaw Sings Vernon Duke," to be released Jan. 19 by Nonesuch Records. As fans of the concert singer know from her previous efforts, Upshaw is remarkably at home with such material-and this album keens that flome alive

Among the set's many delights (and particularly relevant to Upshaw's skills) are some items that show that Duke-a writer of classicel works, including a symphony and a ballet-could suggest, but not completely surrender to, the craft of writing art songs. Two ballads with a traditional pop air that are favorites of Duke song collectors are The Love I Long For" (Dietz) and

Alexandrovitch Dukelsky in Russia, and his professional name was fashioned by none other then George Gershwin, a friend who also dabbled in concert music (a fact noted in abundance in his centennial year, 1998).

NO REPP OFF: Two months after losing in the U.S. Supreme Court. Andrew Lloyd Webber won acquittal Dec. 15, 1998, from a jury in a U.S. District Court in New York on charges that he plagiarized a liturgical composer's 20-year-old song to write the theme to "The Phantom Of The Opera." The nine-member jury, hearing testimony from Lloyd Webber, took about two hours to

reach its unanimous decision. After a federal judge dismissed the original suit.

filed by Ray Repp in 1991, the 2nd U.S. Circuit Court of Appeals reinstated it, cal-

ling attention to the "strikingly similar" nature of both songs. Without comment, the Supreme Court refused to review the case (BillboardPalletin, Oct. 17, 1998). Lloyd Webber's lawyers argued that he had used one of his older melodies. predating the Repp song, "Till You"—to construct the "Phantom" piece and that there was no evidence that Lloyd Webber had ever heard "Till You." After Repp's suit was filed, Lloyd Webber brought an unsuccessful action against him on charges that "Till You" infringed on e song from Lloyd Webber's 1968

PRINT ON PRINT: Following are the best-selling folios from Hal Leonard Publishing: 1. Sarah McLachlan, "Surfacing." 2. Kenny Wayne Shepherd Band, "Trouble Is . .

show "Joseph And The Amazing

Technicolor Dreamcoat."

3. Foo Fighters, "The Colour And The Shape." "Titanic," soundtrack.

5. Ben Folds Five, "Whatever "Words Without Music" (Gershwin). And Ever Amen."

More than 250 musicians, songwriters, and executives from Atlanta paid tribute to Bill Lowery, an almost-50year veteran of Atlanta music publishing, on Nov. 19, 1998. The luncheon, organized by the Friends of Bill Lowery, included proclemetions from the State of Georgia and the City of Atlanta dubbing the day Bill Lowery Day. The event raised some \$30,000 for the Bill Lowery Scholarship Endowment Fund at the Georgie State University School of Music. In addition to the guests, more

than 25 artists made appearances via video with words



ere Lowery and his wife,



nberg, Traurig Atlanta end a trustee of the Atlanta chapter of the National Academy of Recording Arts and Sciences, Michael Olsen, Platinum Entertair ment executive VP, and Ruddy Buin a congwriter and nather of I owen's



Smith of vocal instruction school Jan Smith Studios and president of the Atlanta chapter of the Netional Academy of Recording Arts and Sciences; Joel Katz, chairman emeritus of the ecademy and a partner with Greenberg, Traurig Atlanta: and academy president/CEO Michael Greene.



of praise for Lowery.

ducer Rodney Mills flank Mille' wife Many



ery, BMI president/CEO Frances Preston and Low onr's wife Rillia

Pro Audio

New Media School Ex'Pression Offers Top-Flight Facilities

unveiling at the September 1998 Audio Engineering Society Convention in San Francisco, the Ex'Pression Center for New Media-actu-

ally a school-is open for business. The management team of Ex'-Pression is made up of Full Sail Academy veteran Gary Platt, who serves as president and director; CEO Peter Laanen, a Dutch businessman who was previously the managing director of Arcade Music Co. Germany GmbH and presiand Dutch entrepreneur Eckart Wintzen, who is the principal investor in the venture.

The center offers intensive, 14month programs in sound arts and digital visual media. Its capacity is 36 students in each program-or a total of 72-but the first class. which is scheduled to start Monday (11), will have 60 students.

"In a college, you attend classes for 18 hours a week," says Platt. "In this world, it's 40-45 hours a week.

um: Steve Marcantonio and Chris

Davies engineered the tracking ses-

sions, and Dave Sinko and Matt

Andrews engineered the overdubs.

Also at Sound Emporium, Jim Brickman tracked a Windham Hill

session with producer Tim Lauer

and engineers Mike Poole and

Andrews, and Jennifer Day tracked

for BNA with producer Robert

Byrne and engineers Steve Lowery

and John Skinner . . . At Sound

Stage, Paul Brandt worked on a

Warner Reprise date with producer

Chris Farren and engineers Ben

Fowler and Alan Ditto; Rodney

Atkins mixed a Curb album with pro-

ducer Max Barnes and engineers Craig White and Jason Piske: and

Ronnie Milsap overdubbed for

Warner Bros. with Rob Galbraith

producing and David Hall and Tony

EAST IRIS RECORDING Studio

OTHER LOCATIONS

ON DEC. 3, 1998, Seattle studio

Bad Animals—owned by industry veterans Steve Lawson and Debbie

Lawson-was involved in two ses-

North America and Asia, In the

morning, Bad Animals recorded a

spot for ad agency Elgin DDB and

its client. Nordstrom, that originate

ed at Opuz Studios in Singapore and

was beamed to Seattle via an EDNet ISDN link. Later the same

day, the voice of actor Robert

Smith was sent from Bad Animals

to Malaysia for an HBO Malaysia

Please send material for Audio Track

to Paul Verna, Pro Audio/Technology

Editor, Billboard, 1515 Broadway, New

York, N.Y. 10036: faz: 212-536-5358:

E-mail: pverna@billboard.com.

ons that bridged the gap between

Green engineering.

Hagar.



bu Paul Verna

The labs are nine hours and the classes are three hours, so you put in a lot of nine-hour days." The school, which is located in the



an architect whose credits range from Jimi Hendrix's Electric Lady Stu-

dios in New York to the \$12 million Synchrosound Complex in Kuala Lumpur, Ma-

laysia. Storvk describes Ex'Pression as a "chining avample" of a state-of-



the-art educational complex for the new millennium. Among its highlights is a studio complex that features a large tracking area that feeds

six identical control rooms. The students in the six control rooms can all see and hear the same program material, and the instructor can monitor

celebrates its first anniversary with completed projects for Shawn any of the six Mullins, Barenaked Ladies, LeAnn control rooms, Rimes, Pam Tillis, and Plumb. The says Storyk. "A Rimes session-a duet with Elton John-was produced by Peter flirted with this Collins and engineered by John Hol-brook. Collins also produced a Mullins track with engineer Paul

idea, but it's not easy to do from a technical point of view. This is the

lot of people have

most exciting bunch of sticks and bricks in the place, although everything else about the school is exciting.

The 66,000-square-foot complex also boasts 5.1-channel monitoring in all classrooms; video and audio tie lines throughout the facility; a digital media group with a dedicated machine room and windowed corridors; three full audio recording studies with 5.1-channel monitoring 400-square-foot control rooms, projection screens, built-in Foley pits. and variable acoustics; a digital studio centered around a 96-input Studer D950 console that resides in a 600-square-foot control room; and theaters where sound reinforcement is taught.

One of the school's novelties is a 'garage studio" that Platt's wife. Debbie, thought up. "It's a miser-able place," says Platt, laughing. "It looks like any garage in America.

tional value in this age of self-made project facilities cannot be underestimated, according to Platt.

Besides its core program, Ex'-Pression will offer opportunities for local high school students to record at the school and then sell their CDs at shows, with proceeds going to the respective schools' music depart-

Ex'Pression Center-whose capital investment is estimated by Platt to be between \$16 million and \$20 million-is approved by California's Bureau for Private Postsecondary and Vocational Education, As such, it must adhere to the Maxine Waters Act, which mandates that at least 85% of vocational school graduates find jobs in the field in which they were trained within six months of graduation.

For now, the school offers a diploma program. However, once it receives accreditation as a collegea process that can take two yearsit can offer a degree program.

AFTER SEVERAL YEARS in which such established producers as Babyface and Don Was dominated the Grammy Awards, the voting members of the National Academy of Recording Arts and Sciences have named five candidates for producer of the year, non-classical, who are all new to the category-including two women. Sheryl Crow and Lauryn Hill, in a male-dominated field.

The other nominees are Michael Beinhorn (Hole's "Celebrity Skin' and Marilyn Manson's "Mechanical Animals," which appeared just weeks apart); Tchad Blake (Mitchell Froom's "Dopamine," Soul Coughing's "El Oso," and Bonnie Raitt's "Fundamental," which he co-produced with Froom); and Rob Cavallo (Goo Goo Dolls' "Dizzy Up The Girl," Green Day's "Nimrod, and the Alanis Morissette track "Uninvited").

of the year category should be reserved for career producers or musicians who produce others music-rather than musicians who happen to oversee their own work-I must admit that Crow's "Globe Sessions" and her self-titled sophomore album, both of which she produced, are two of the finest recordings made this decade, and she clearly deserves the recognition. It would be nice to hear bow Crow might do producing someone other

than herself. Hill, who is shaping up to be a multifaceted music maker in the mold of Quincy Jones or Babyface. gets the nod for her critically and commercially lauded solo album, "The Miseducation Of Lauryn Hill," as well as for her production on Aretha Franklin's "A Rose Is Still A Rose" (which Hill also wrote).

N MEMORIAM: Studio Monitor offers its profound condolences to the family and friends of Kendra Webdale and to the staff of New York studio Masterdisk, where she was employed as a receptionist. Webdale, 32, was killed after being

pushed onto a subway track Jan. 3. Described in a Masterdisk statement as "an exemplary employee" with "a bright smile and sweet demeanor." Webdale seemed destined for success. Had she pursued a career at Masterdisk, she would have been poised to follow in the footsteps of owner Doug Levine, who began his career at the studio as a mail-room employee; and of chief engineer Scott Hull, weteran engineer Howie Weinberg, and rising engineer Andy VanDette, who started, respectively, as an intern, a delivery driver, and a receptionist In my many visits and phone calls

to Masterdisk in the past few years, I found Webdale to be cheerful, sensitive, and graceful under the pressures of a demanding job.

ers With Voices. The Carmelite Sisters of Los Angeles tracked their recer "Spirit Of Christmas" album at Tom Weir Recording in North Hollywood. Shown standing, from left, are Sisters Mary Gabriel, Emma Luz, Madonna Joseph, and Gloria Therese. Seated, from left, are Sister Agnes Therese and producers Tom Weir and Tationa Mathenos. (Photo: C.H. Lee)

AUDIO TRACK

INS ANGELES

THE RECORD PLANT had a busy fall, with Sean "Puffy" Combs booking several studios for various projects, including a remix of the Smashing Pumpkins' "Ava Adore" for Virgin Records. In other activity at the L.A. haunt, Don Henley worked in Solid State Logic (SSL) Studio 2 on the "Stormy Weather '98" collection, which benefits the Walden Woods Project; Carole King cut a track for the Atlantic Records "You've Got Mail" soundtrack in SSL 3 with producer/engineer Humberto Gatica and mixed it in SSL 1 with engineer Jan Fairchild and assistant C.J. DeVillar: and Celine Dion recorded and mixed tracks for her 550 Music Christmas album, "These Are Special Times," with producer Gatica in SSL 4

AT WESTLAKE AUDIO, Tori Amos recorded vocal tracks in Studio C for an independent film project; Eric Rosse produced and engineered and Michael Parnin assisted. Glen Ballard worked in Studio D on tracks for a new Java Records Lisa Marie Presley album, with Chris Fogel engineering and Jeff mette and Jesse Gorman assisting. Quincy Jones tracked for an upcoming Qwest Records release, "From Q With Love," featuring David Foster, Tevin Campbell, Siedah Garrett, and El DeBarge; Jones produced, with Rory Bennett and Tommy Vicari engineering and Stephanie Gilden assisting.

SUGAR RAY recorded and mixed its new Atlantic Records album with producer David Kahne and engineer John Travis at Scream Studios in Studio City. Also at Scream, MCA Records act Mulberry Lane tracked its debut album with producer Don Gehman and producer/engineer Doug Trantow. Both sessions were cut to digital through Scream's new Solid State Logic 9000J console. NASHVILLE

RACY BYRD worked on an MCA Records album with producer/label head Tony Brown at Sound Empori-

STUDIO SCENE CONSOLIDATES IN NASHVILLE

(Continued from page 10)

that does satellite artist-promotional tours to radio."

The Master fonice situation presented Emerald CEO Dale Moore, who recently sold a stable of radio stations, a rare opportunity to expand cost effectively. Wo sale price has been divalged. Published reports listed Master fonics' debt totaling 82.9 million, less than the stated \$3.2 million cost of the Tracking Room alone which is just one of four rooms at Masterfonics—when that studio opened in

inte 1990.

Emerald's acquisition of Masterfories makes Emerald the largest such
entity in Nashville and one of the
largest in the Southeast. The combined business will house eight studiose Emerald's four rooms, including
a broadcast studio at its Music Row
location; and Masterfories' four suites,
including the 5,500 square-foot Tracking Room and Meadows' two mastering Room and Meadows' two master-

ing rooms, which will remain on line.

Meadows may have the opportunity
to purchase a percentage of the
merged facility's stock over time,
according to Moore. In the meantime,
Meadows will remain as director of the

studio's mastering operations.

The future strategy for the company will be based on economies of scale,

according to Moore.

"We'll now be able to offer clients a wide variety of rooms at various price points, and they can work in whatever budget range they want and do all of

their projects within the same facility," says Moore.

He adds that Emerald's rate structure would be revised, with standardized discounts for extended use of studios—a practice that has been the informal norm in Nashville and elsewhere but will be formalized and adhered to, Moore says.

Emerald will also emphasize its varietical services. Moore has promoted broadcast director and former KZILA. Los Argeles and KLAC LA. operations manager Bob Guerra to director of marketing. Moore says that clients will be offered packages that include recording, mixing, mastering, and radio promotion via Emerald's 2-year broadcasting operation, as well as the studio's relationship with in-house audio postproduction joint venture

Digital Audio Productions,
"We're building a bridge between
broadcast and the record industry,"

sava Moore

Both Emerald and Masterfonics are anchor facilities for Nashville, Itterally and historically. In 1985, Moore purchased what was then a one-room studio from producer David Malloy, the late recording artist Eddie Rabbitt, and songwriter Even Stevens. Tom Hidley was brought in to renovate the control room, and a Solid State Logic (SSLJ 4000E console was installed. studio (also designed by Hidley) in the "70s from founder Mack Evans and later buying out another investor to become sole owner, Meadows expanded his facility, surviving an earlier bankruptcy filing in 1984. The facility's two mastering suites

The facility's two mastering suites were eventually augmented by a mixing studio; Studio 6, a midsized tracking studio; and the Tracking Room, a very large, stand-alone recording studio that featured Nashville's first SSL

900d console. While the mastering facilities will continue to operate under the Masterfonies name, an integration plan for the studies at the three locations will develop over the next aix months. Bogdan says Emeral's is also considerally services, and Moore adds that Emerald may acquire other studio properties in the Nashville archives had been such as the services and Moore adds that Emerald may acquire other studio properties in the Nashville archives.

COMPLEMENTARY FIT

COMPLEMENTARY 11

At Seventeen Grand, studio president Dawe Cline says the acquisition of the main studio at Love Shack two blocks away with its Trident 80-C console, would give Seventeen Grand the opportunity to keep more revenues from projects by providing inexpensive overdab facilities that complement his present studio's two high-end tracking and mix rooms, equipped with New VR and Euphonix CS3000

nsoles. "This gives us cost-effective overdub capabilities with access to our two 48track digital decks," he says. "That lets us better utilize those machines and gives clients a good room with great equipment at a very competitive

Like Moore, Cline says he expects consolidation will be an ongoing trend in the studio business in Nashville, as it appears to be throughout the studio business globally and in other indus-

"Like in other industries, there are economies of scale," he says. "The best way to expand to meet the demands of the business is to acquire other facilities that fit those needs."

ties that fit those needs."
Part of the strategy, he adds, is also
to provide a level of service that can
help offset the shift to personal studios. "This can give producers a whole
environment in which to work; they
can walk down the hall to do overhubs,
instead of walking across the street or

driving across town."

Cline believes that producers' personal studios are still something of an

anomaly in Nashville. The city did not experience the same degree of impact from project studios as did Los Angeles and New York in the early '90s, but those studios have affected the city

tross studios nave ariected the city dramatically in the last two years. "Producers' studios are still a development tool for them (here), for the most part," he says. "That may change, though. So while this may be something of a hedge against that happening, what we're really doing here is trying to compete based on service,

then on price.

"Competition has been based too much on price in Nashville in recent years, and that part of the problem," Cline continues. "Nashville is overbull, and there's a glut of supply, which drives down price. You can't compete on price alone and still maintain and expand your facility."

Cline further notes that he is also developing plans to further expand the studio by future acquisitions, though he would not specify which studios or other services may be considered.



Shown at the cleating of the Emerald Sound Studios purchase of Masterfonics, from left, are Milan Bogdan, studio manager, Emerald Sound; Androw Kautz, president, Emerald Enfertainment Group; Gleino Meedows, Vp of mastering servlose, Masterfonics; and Dale Moore, CEO, Emerald Entertainment Group. (Photo: Nicole Cochran)

PRODUCTION CREDITS

In Masterfonics' case, after pur-

THILE	BILLBOARD'S NO. 1 SINGLES (JANUARY 9, 1999)					
Affait Affait R. Relly & Coltre Dlond Dr G E HERE PT Group Coltre Drond Coltre Dron	NSTREAM ROCK	ADULT TOP 40				
STUDIO(S) RECORDING CO. (Chicage, IL) Septen George, Mos Nesmith (Mathylic TN) John Ketton (Nashville, TN) John Ketton Matc	allica/ Rock, James Het- L Lars Ulrich	LULLABY Shawn Mullins/ S. Mullins (SMG/Columbia)				
	isalito, CA) dv Staub, Kent	DRPHAN SOUTHERN LIVING (Atlanta, GA) Glenn Matulio				
RECORDING New VR(SSL 404DE/G SSL 6056G SSL 9000J SSL CDNSDLE(S)	4064G	Mackie VLZ 24X4/DDA DMR 12				
RECDRDER(S) Studer A827/ Studer 800 Mitsubishi XBS0 Studer S00 Studer A827/ Sony Digital 48	ler A800/Sony 3348	Protools/Tascam DA88				
MASTER TAPE Quantegy 499 Quantegy 499 Quantegy 467 BASI 467	F 468/Quantegy	Hard Disk/Quantegy DA8				
STUDID(S) (New York, NY) (Hollywood, CA) (Nashville, TN) (Sau	isalito, CA)	ENCORE (Los Angeles, CA) Tom Lord-Alge				
CONSOLE(S) SSL 9000J SSL 6056G SSL 4000E/G SSL	4064G	SSL 4056G				
RECORDER(S) Sony 334B Studer 800 Mitsubishi XB50 Sony	3348	Protools				
MASTER TAPE DAT Quentogy 499 Quentogy 467 Quer	ntegy 467	Hard Disk				
		MASTEROISK Scott Hull				
CD:CASSETTE UNI UNI POO-HTM WEA		Sony				

8 1999, Billboard WPI Communications, Hot 100, R&B & Country appear in this feeture each bine, Menstreem Rock, Modarn Rock, Rap, Adult Contemporary, Club Play, and Gence Sales retails weekly. Please submit meterial for Production Chedita to Silver Graytow, Helphone 212-336-3361.

Get the <u>definitive</u> manufacturer's guide to producing your pre-recorded product:

- CD, Audio and Video Manufacturer
 Video Production Facilities
- Packaging and Malling Suppliers
- Equipment Manufacturers of CD and CD Rom
 Tone Bushington and CD
- Tape Duplicators and CD
 Deplicators
- Replicators

 Tage Masterers
- Tape Masterers
 And much more

BILLBOARD'S 1998



FOR FASTEST SERVICE CALL (800) 344-7119.

Outside the U.S. call (732) 363-4156. Fax your order to (732) 363-0338 or mall this ad with a check or money order for \$65 plus \$6 S&H

(\$13 for International orders) to:
Billboard Directories, P.O. Box 2016, Lakewood NJ 08701,
Peace and applicable sales test in NY, NL, CA, TM, M.A. E, PA & C.
Criders payable in U.S. funds only. All seles are final
Allow available on disbelle, for time call Miles Select 212-235-5017.)

Will Sales Surpass 16 Million In '99?

'99 LOOKING FINE: After a steep downturn in 1997, the U.S. Latino market rebounded nicely in 1998, according to SoundScan, by reaching a record sales level of 15.9 million units (see story, page 1). Can the 16 million barrier be bro-

ken in 1999?

Por qué no? Especially since the hit albums will keep on coming this year by top sellers such as Luis Miguel, Ale iandro Fernández, Los Tigres Del Norte, Los Tucanes De Tijuan Marco Antonio Solís, Ana Gabriel and Cristian.

Further, the continued breadth of sales of front-line titles-combined with the labels' growing prowess at extending an album's sales lifebode well for 1999.

Following are profiles of major labels, along with each record company's year-by-year sales performance on The Billboard Latin 50.

. BMG U.S. Latin: At No. 19. Cristian's 1997 hit on Ariola, "Lo Mejor De Mí," was the only top 50 seller for BMG in 1998, as combined sales of BMG's Ariola and RCA imprints on The Billhoard Latin 50 slid to their lowest levels in three years Nonetheless, the quick sales start

of the eponymous late-December release by Juan Gabriel & Banda El Recodo seemed sure to jump start BMG in the early going in 1999, along with product by Sergio Vargas and Los Tri-O, whose hit Charlie Zaa-style album in Mexico prompted Fonovisa to put out a sound-alike disc by Los Trios.

Product is also due in the first uarter from Rocio Dúrcal and Diego Torres, Label VP/GM Francisco Villanueva restructured the staffs of Ariola and RCA in late 1998 to bolster BMG's performance 1998: 220,000 units (Ariola and



bu John Lannert

1996; 626,500 units (Ariola and RCA).

1995: 161,000 units (Ariola and RCA). 1994: 91.500 units (Ariola and

RCA). · EMI Latin: Though EMI Latin's distribution deal with Mexican indie Disa is bearing fruit-Disa's sales soared from 79,000 units in 1997 to 199 000 units in 1998.

sales of EMI Latin product on The Billboard Latin 50 dropped for the third straight year after posting the all-time record for annual sales in '95 However, CEO/president José Béhar made sales noise in '98 with

debut albums by Carlos Ponce and Jarabe De Palo, as well as with the label bow by veteran rapper Vico C. Compilation sets by Los Tucanes De Tijuana and Graciela Reltrán and a new disc by Millie-produced by the white-hot Rudy Pérez-are ong the highlights of the label's first-quarter release slate.

1998: 604,500 units. 1997: 690,500 units. 1996: 843 000 units 1995; 1,727,000 units.

1994: 333,000 units. Fonovisa: The Los Angeles indie pretty much laid low in '98 as a

payola investigation involving the label seemed to curtail normal promotion and marketing. However, Fonovisa's roster stayed intact. While label president/CEO Guil-

lermo Santiso remains mum on the



BMI's Songwriters Summit. BMI recently held a press luncheon in honor of Hispanic Heritage Month at El Floridita restaurant in Los Angeles with some of BMI's songwriters. Shown in the front row, from left, are songwriters Adrián Monroy, K.C. Porter, and Yari Moré; Delia Orozco, associate director of Latin music at BMi: Barbara Cane, assistant VP of writer/oublisher relations at BMI: and sonowriters Eddie González and Michael Figueroa. Pictured in the back row, from left, are songwriter Jorge "Guiro" Borrego; Javier Diaz, promotion director at Tucanes Inc.; songwriter Claudia Brant; Rick Roccobono, VP of writer/publisher relations at BMI; and songwriters Angélica García, Sergio Arau, Raúl Alberto, Eric Rubalcava, and Victor Monroy,

from stalwart acts Marco Antonio Solis and Los Tigres Del Norte. 1998: 495,500 units

1997: 818,500 units. 1996: 541,000 units 1995: 312,500 units.

1994: 305,000 units. · Sony: Sony rung up the secondbiggest annual sales tally ever on The

Billboard Latin 50 in 1998, as label president Oscar Llord aggressively promoted a beyy of front-line product by Alejandro Fernández, Ricky Martin, Shakira, and Elvis Crespo, the best-selling new artist in '98.

Llord stands a better-than-even chance to top the label's 1998 numbers by breaking quickly this year with first-quarter albums by Fernández, Ana Gabriel, recent signee Los Fugitivos, DLG, MDO, Ashley, and newcomer Jaci Velásquez, currently a top star in the contemporary Christian market.

1998: 1,481,500 units.

1997: 634,500 units (Sony Latin, Sony Tropical, and Sony Discos). 1996: 492,000 units. 1995: 418,000 units.

1994: 472,500 units. · Universal Latino: Seagram's

acquisition of PolyGram in 1998 sent seismic shivers throughout global record markets as the consolidation of staffs at Seagram-owned Universal and PolyGram was initiatedand is still ongoing. As of press time, Universal Music Latino was without a director The combined 1998 sales of Uni-

versal and PolyGram Latino's imprint, Rodyen, moved Universal from seventh to sixth place among the biggest majors. Former PolyGram acts Grupo Límite and Pedro Fernández, each of which recently put out new releases, are now Universal's best-selling acts. 1998 (Universal and Rodven):

1997 (Universal and Rodven):

1996 (PolyGram Latino and Poly-Gram Rodyen): 201,000 units. 1995: (PolyGram Latino and Poly-

Gram Rodven): 221,500 units. 1994: (PolyGram Latino): 39,500 · WEA Latina: In his first year

as VP/GM, George Zamora broke pop albums by Alejandro Sanz and Olga Tañén and tripled Maná's 1998 sales from the previous year, thereby helping WEA Latina become the only label to show sales increases on The Billboard Latin 50 for four consecutive years. A 1999 release by mega-idol Luis Miguel should extend the label's string of success to five years.

1998: 642.500 units. 1997: 567 500 units 1996: 519 500 units

1995; 464,500 units. 1994: 399,500 units. STATESIDE BRIEFS: Fonovisa's

norteno icons Los Tigres Del Norte are slated to perform at the American Music Awards, scheduled to air Monday (11) on ABC-TV, Los Tigres' (Continued on next page)

Hot Latin Tracks...

THIS	LAST WEEK	2 WKS	WKS	ARTIST IMPRIVE PROMOTION LASEL	PRODUCER (SONOWRITER
(D)	3	2	7	JUAN LUIS GUERRA 440	MI PO
(2)	1	1	10	CHAYANNE	 DEJARIA TODO ESTEFANO JESTEFANO
3	2	3	8	TIRANOS OEL NORTE	CRE
4	5	6	13	LIMITE + LA	OTRA PARTE DEL AMOI
(3)	14	14	4	JERRY RIVERA	
(6)	10	12	5	GRUPO MANIA	◆ COMO BAILI RRANO B SERRANO D SERRANO
7	6	7	25	VICENTE FERNANOEZ ME VOY	A QUITAR OF EN MEDIO PRAMILE IM MONTERPOSAS
8	8	10	17	LOS TEMERARIOS	 ◆ COMO TE RECUERDO A ANGEL ALBA (A ANGEL ALBA
9	7	8	8	PEDRO FERNANDEZ	SIN VERTI
10	9	4	17	ENRIQUE IGLESIAS	♦ ESPERANZI
(11)	13	21	19	PEPE AGUILAR	DIRECTO AL CORAZON
(12)	19	15	13	SHAKIRA	◆ CIEGA, SORDOMUD.
13	4	5	5	VICTOR MANUELLE & ELVIS CRESPO	EL CUERPO ME PIO
14	11	11	R	GISSELLE	EL CUERPO ME PIOI SANTA ROSA (PCASTRO L GARCU DAME UN BESO
15	15	13	40		POR MILIERES COMO TI
(16)	25	19	19	VICTOR MANUFLLE	QUE HABRIA SIDO DE M
17	-	23	10	KADIS	TI IS O IOS SOS
-	16	-	-	LOS MISMOS LOS MISMOS	VTANEZ (R ARMANDO DEL VALLE
18	17	18	11	MICHAEL STUART	
19	20	17	10	FRANKIE NEGRON	A FERNANCEZ LYENRIGUE PRINCES
(20)	RE-E	STRY	3	MEACARINE WEALATINA	
21	21	25	- 6	ANA GABRIEL M	ME EQUIVOQUE CONTIGI AGABRELU AJIMENE
(22)	30	-	2	SHAKIRA SON DECOS S. MEBARAK,L	MENCEZ (S.MERARAK, D.O. TRIEN
(23)	29	24	5	MELINA LEON	ME VOY DE FIESTA HO
(24)	28	_	2	JUAN GASRIEL CON SANDA EL RECODO ARIOLASMIS LATIN	ADORASILE MENTIROS
(25)	31	30	7	LOS TIGRES OEL NORTE	ASI COMO TU OPTE E HERMADEZ II RAMIREZ
26	26	20	11		EL PRIVILEGIO DE AMAI
27	22	22	7	TONO ROSARIO	TROSANO PINATEO LI CARRIETI
28	12	9	13	JOSE FELICIANO ME RODYEN POLIGRAM LATINO	HAS ECHADO AL OLVIDO R PEREZ IR PEREZ RUV DESPUES DE TIQUE
(29)	37	39	4	CRISTIAN APPOINTED	DESPUES DE TIQUE
30	27	31	4	BANOA EL RECOGO	PENA TRAS PEN
31	23	33	11	LOS ANGELES AZULES	QUIERO SEI
(32)	35	26	18	MILLY QUEZADA WITH ELVIS CRESPO	PARA DARTE MI MD.
(33)		NTRY	2	ELVIS CRESPO	LUNA LLEN
(34)	NE	_	1	ENRIQUE IGLESIAS	NUNCA TE OLVIDAR
35	32	40	3	LOS TUCANES DE TIJUANA	EL HEREDERI
	34	-40	-	EM - AT N	G FELD (M QUINTERO LAR)

(40) NEW▶	SONY DISCOS	NI TU NI NADI
POP	TROPICAL/SAL	SA REGIONAL MEXICAN
19 STATIONS	17 STATIONS	66 STATIONS
1 CHARANSE COM DE DEJARIA TODO DE 2 JUANA LUES GUERRA DE 1 DENRICOS (SELESSA PER LUES CALLES AL 1 SERVICIO SELESSA 1 SERVICIO SELESSA 1 SERVICIO SELESSA 1 SELESSA SELESSA 1 SELESSA 1 SELESSA SELESSA 1 SELESSA SELESSA 1 SELESSA SELESSA 1 SELESSA SELESSA 1 SELESSA 1 SELESSA SELESSA 1 SELESSA SELESSA 1 SELESSA 1 SELESSA SELESSA 1 SEL	AGE CONTROL CONTROL	THE STATE OF THE S
14 VICENTE FERNAND	Z SONY 14 SHAKIRA SONY DISI	

15 FR MOF NESDON

ARCO ANTONIO SOLIS

SCILA Y SUS BALAS DE PLATA

CARLOS PONCE

MICHAEL SALGADO

RE-ENTRY

NEW >

RE-ENTRY

DISCOS CREI
14 VICENTE FERNANDEZ SONY
DISCOS ME VOY A ...
15 PEDRO PERSANDEZ NOMENPOLASOMULATRO SIN VERTE

(39) RE-ENTRY

Billhoard's 1998 INTERNATIONAL. LATIN MUSIC **BUYER'S GUIDE**

The Definitive Resource Guide for the Latin Music Community



record company executives, music publishers, wholesalers and distributors, Latin music radio stations in the U.S., clubs, artists, managers, agents and much more!

To order your copy call toll-free 1-800-344-7119. (International call 732-363-4156.) Or send check for \$75 plus \$6 shipping & handling (\$13 for international orders) with this ad to: Billboard Directories, PO Box 2016. Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

To advertise call Marcia Olival at 305-864-7578 or Dalsy Ducret at 213-782-6250

www.billboard.com

BDI G3006

NOTAS

(Continued from preceding page)

labelmate Enrique Iglesias is set to appear on the program as a presen ter. High fives go out to the American Music Awards for featuring a live musical performance by a Lati-

Move over, Doug Flutie. Beginning Friday (15), Olga Tañón will appear on boxes of Kellogg's Corn Flakes in Puerto Rico. The WEA Latina pop/tropical star is only the third boraca to grace the cover of the cereal box, following baseball legend Roberto Clemente and Sony Discos idol Ricky Martin.

New York cutting-edge indie Grita! is accepting material for possible inclusion on a forthcoming Latino metal compilation titled "Métalo," due in mid-1999. For more information_contact 212-736-0783

SALES STAT FILE: The Billboard Latin 50: this issue: 128,500 units; last issue: 231,000 units; similar issue last year: 107,000 units.

Pop genre chart: this issue: 54,500 units; last issue: 103,000 units; similar issue last year: 43,500 units.

Tropical/salsa genre chart: this issue: 42,500 units; last issue: 71,500 units; similar issue last year: 35,500

Regional Mexican genre chart: this issue: 23,500 units; last issue: 42,500 units; similar issue last year; 23 000 units

Assistance in preparing this column was provided by Karl Ross in San Juan, Puerto Rico.

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. 24 ADDRABLE MENTIROSA (BMG, ASCAP) 25 ASJ COMO TU (Fanomusic SESAC/TN Educaces BMI) 27 ASI FUE (Corners-RMG, ASCAP)
- 36 CASAS DE CARTOR (Unimusica, ASCAP) CIEGA, SORDOWIDA (FI PP, BM//Sorw/ATV Lubr
- 8 COMO BALLA CLOSS DISCON ASCALL
- R COMO TE RECUERDO Observo America Music Statuto Aprel Musical, SESAC)
- 14 DAME UR BESO (Copyright Control)
- 2 DESERNA TODO (1956 Deen Muser RAC) 29 DESPUES OF TH. QUE? CHARC ASCAPL
- 11 DIRECTO AL CORAZOR (Edimuse, ASCAP) 13 EL CUERPO ME PIDE (Carpet, ASCAP) 35 EL WEREDERO (Flammingo, 2000)
- 5 ESE (Nortura, ASCAP)
- 15. FEPFRANZA (THE Arest ASCAPS Interesting ASCAPS 4 LA CIRA PARTE DEL AMOR (Warner Tarantiano RIMI) 23 LUNA LLENA (Vert. ASCAP)
- ME EQUINOQUE CONTRO (Poer Int). BMD ME HAS ECRADO AL OLVIDO UNIO, ASCAPANCA,
 - 7 ME VOY A QUITAR OF ER MEDIO Officerer-Turnerland
 - 23 ME VOY DE FIESTA ROY (Dva Roya)
- MI CHATITA (Elzaz, 6000 1 MI PC (Kares, ASCAP)
- 40 RI TU RI NADIE (Copyright Control) TO MENT DELL'A CENTAL ACCUSE. 34 KINGA TE OLNIDARE (ENI Anni ASCAR)
- 32 PARA DARTE MI VIDA (MR Muser Corn. ASCAP)
- 30 PENA TRAS PERA (De Luna, 650) 15 POR MUJERES COMO TU (Vandor, ASCAP)
- 29 PRINCESA (Detreents EMI) 18 QUE BORTO (Pacific, EMI) QUE RABRIA SIDO DE MI (New Edition EMOA.
- 22 ORDERO SER (Consult Control)
- 37 PECHEPON HIPP NAME R SIN WERTE Glorensina ASCAPS 38 SOUREVINEE II WILL SURVIVE (Copyright Control
- TU (FJ EP, EMI/Sony/ATV Latin. EAS) 17 TUS GIOS SON (EMD, ASCAP)

™Billboard Latin 50°

THE SE SE ARTIST MANNET & MUMBER DISTRIBUTING LABEL No. 1 38 ELVIS CRESPO ● SONY DISCOS R2634 (ED) ENRIQUE IGLESIAS FONOVISA 080002 COSAS DEL AMOR RICKY MARTIN • SONY DISCOS 82653 CHAYANNE SONY DISCOS 82869 (58) ATADO A TU AMOR TE ACOROARAS DE MI GRUPO MANIA SONY DISCOS 82878 22 JUNY SARRIEL CON BANCA EL RECODO HIGUA CONTROL ANY 61 MARC ANTHONY • RMM 82156 12 SOUNDTRACK EPIC 68905/SONY DISCOST DANCE WITH MI MANA • WEA LATINA 20130 SUENOS LIQUIDOS ALEJANDRO FERNANDEZ • SONY DISCOS 102416 (ES) ALEJANDRO SANZ WEA LATINA 20281 EM 19 VICO C CAMERILAN SELLOTEM LATIN IIII JULIO IGLESIAS COLUMBIA 69577 MY LIFE: THE GREATEST HITS JERRY RIVERA SONY DISCOS 82862 GREATEST GAINER CHARLIE ZAA SONOLUX 82706/SONY DISCOS EM UN SEGUNDO SEN FEY SOMY DISCOS 82755 EL COLOR DE LOS SUENOS 35 34 VICTOR MANUELLE SONY DISCOS 82717 ED VICENTE FERNANDEZ SONT DISCOS 82713 (BB) LOS TEMERARIOS FONOVISA 6078 15 EXITOS PARA SIEMPRE LOS TUCANES OE TIJUANA EMI LADIN 96599 IIIE TONO ROSARIO WEACARINE 24304/WEA LATINA IIII 42 31 LIMITE ROOVEN 559468/FOLYGRAM LATING DE CORAZON AL CORAZON DI BLASIO ARCHA GLEZORING LATIN 45 FRANKIE NEGRON WEACARISE 24712/WEA LATINA NO ME COMPARES 45. THE ALBUM II ALABINA ASTOR PLACE 4014 22 JULIO IGLESIAS SONY DISCOS R2871 MI VIOA-GRANGES EXITOS GISSFILE ARIOLA 62790 RMG LATIN ATADA

38	47	26	CARLOS PONCE DAI LATIN 50454 EM	CARLOS PON
39	50	12	MILLY QUEZADA SONY DISCOS (0593)	V
40	27	21	LUIS MIGUEL WEA LATINA 20845	TODOS LOS ROMANO
41	34	10	MICHAEL SALGADO YOLY 82925/SONY DISCOS	PURO PUES
42	43	28	JARASE DE PALO EMI LAZIN 41762	LA FLA
43	RE-E	HIRY	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS	INCLUIDAD
44	33	16	LOS SUPER SEVEN RCA (NASHWILLE) 67689/RMG (ATM	LOS SUPER SEV
45	40	19	FRANKIE RUIZ RODVEN 557773/FOLYGRAM J/TING GES	ACIMIENTO Y RECUERD
46	35	. 70	LUIS MIGUEL & HEA LATINA 19798	ROMANO
47	RE-E	MTRY	RAMON AYALA Y SUS BRANOS DEL NORTE PREDIE 177	S CASAS DE MADE
48	48	8	JENNIFER Y LOS JETZ EMI LATIN 97994	MARIPO
49	49	27	LOS TUCANES DE TIJUANA EMILATIN 9361E (ES	AMOR PLATON
(50)	RE-E	HTRY	LAURA PAUSINI WEA LATINA 24720	MI RESPUES
		POP	TROPICAL/SALSA	REGIONAL MEXICAN

VARIOUS ARTISTS NAN 82790/SONY DISCOS

KARIS FMD 623648MQ LATER

1 SHANIRA SOFII DISCUS DONCE ESTINA LOS LUDRONES? DONCE ESTINA LOS LUDRONES? 2 ENHIGIRE RELEGIAS FONOVIRA COSAS CIEL AMOR SICUS AND COSAS CIEL AMOR DISCUS VILLAMANE SOFI DISCUS AMADIA AT ILLAMOR SOLICA TALAMON WA LATINA TE ACORDARAS OF ME MANA WEA LATINA SUR NOS LOUIDOS SUR NOS LOUIDOS 1 ELVIS CRESPO SONY DISCOS 2 JUAN LUIS GUERRA 440 NI ES LO MISMO NI ES IGUAL 3 GRUPO MANIA SON DISCOS THE DIYMSTY 4 BURNA VISTA SOCIAL CLUB

- OF LIFE

 2004/IU ALROSOMOUNTESCOPE

 2004/IU ALROSOMOUNTESCOPE

 2004/IU PET SCHIF DISCOS

 1. COLOR DE LOS SUENOS 10 TONO HOSARRO WEACHREWELLITHA
- TO BLASIO ANGLASING LATIN DESDE MEXICO

MERENHITS '99

YO VOY POR TI

- 11 LOS TUCANES DE TULIMA DA LUTA AMORE PLATONICO

nternationa

Foreign Music Hits A Record Low In Japan

Market Share Is Smallest In 10 Years, Thanks To Domestic Product's Popularity BY STEVE McCLURE slew of year-end releases by big-name son for vogaku's strong showing that year [1998] compared to, say, two or TOKYO-Call it the yogoku blues. overseas acts such as Mariah Carey. year was that the high yen (the Japan-

Last year saw foreign music's (yogaku) share of Japan's market dip to its lowest level



in at least 10 years, "Overall, for foreign music, I don't think this was a prest year." says Tower Records For East managing director Keith Cahoon.

Production of foreign music (including CDs, tapes, and vinyl records) by the Recording Industry Assn. of Japan's (RIAJ) 26 member labels from January to November 1998 totaled 86.5 million units, or 20% of units produced, for a value of 125.8 billion ven (\$1.02 billion). or 23%. These figures include imports handled by RIAJ member labels. Those totals are down 6% and 4%. respectively, from the first 11 months

of 1997. In contrast, domestic-repertoire production rose 4% and 7% in volume and value, respectively, in January-November 1997.

The results for foreign music would have been worse had it not been for a

While December's data should boost yogaku's share for 1998 as a whole, there's no question that the past few years have seen a steady decline in foreign product's popularity

Back in the glory days of 1995, for example, foreign music's cut of the Japanese music market was 24% in volume and 29% of its value, according to RIAJ production data. One reaese currency reached 80 yen to the greenback at one point in 1995) made imports a steal compared with domestic repertoire.

Notwithstanding growing criticism here of using production-based figures to gauge the industry's health there's no doubt that the RIAJ data shows how much foreign music's share of the Jananese market is slipping

three years ago, we have significantly fewer international acts in the HMV chart," says HMV Japan president Paul Dezelsky.

Some industry observers see yogaku's decline as a replay of what happened a generation ago, when foreign music enjoyed a 40% slice of the Japanese market until domestic product's quality and stylistic diversity increased. Overall if we take this calendar

(Continued on page 48)



party to celebrate the 10th anniversa of Virgin Megastores France, from left, are company president Jean-Noel Reinhardt: Anne Zamberlane, who has been the public face of the chain since its inception; and Patrick Zelnik, nonexecutive chairman

Russian Music Industry Faces Major Obstacles of the Soviet Union brought about dra

BY VADIM YURCHENKOV and ALEXEI KRUZIN

MOSCOW-Twelve months ago, the dawn of 1998 found the Russian music industry finally moving out of the shadow of its state-run monolithic past after a decade of rebuilding, Now, in

the aftermath of last August's financial crisis, a much darker picture has emerged. The crisis, which developed follow-

ing a dramatic collapse in the value of the ruble against the dollar, has graphically illustrated the fragile nature of the music industry-and show business in general—in Russia. It has led to hugely increased production costs and prohibitively high retail prices for recorded

music, plus unbearably high admission prices for clubs and live shows. Taken together, these have formed what seems to be an insurmountable obstacle in the path of the emergent music

nustry. The business's landscape in early 1998 bore little resemblance to that

which existed in 1988, dominated as it. was then by the giant state-run Melodiya Records. That organization encompassed all aspects of the business throughout the old Soviet Union from studio recording to mastering, production, duplication, packaging, distribution, promotion, and even retailing. However, as with most other aspects of Russian business life, the breakup

place. The annual national music industry guide published by InterMedia that year provided listings for commercially run record labels; tapes, LPs, and CDs; distributors and promoters; and an expanding number of retail outlets across the vast country. But the impact on Russian record labels of the August crisis and its ongoing consequences have been devastating. Few have survived, and the continued existence of those is uncertain in many cases. In the midst of economic and political instability, few are brave enough to commit to long-term projects. The financial collapse has hit the entire sector, from the

matic change, and by 1996, all the

basic elements for a genuine private

sector music business were firmly in

smaller indies to the largest national conglomerates, such as Soyuz. The indies, generally run with minimal staffing, have lost their modest office spaces, leases, and salaries. The bigger companies have been either completely ruined or severely trimmed back.

It has been-and continues to bea painful process. "It was natural

PolyGram And Sony Acts Dominate The Charts In Germany The most successful acts on the 18.82% (19.72% in 1997), Sony with

BY WOLFGANG SPAHR HAMBURG-PolyGram and Sony

took the lion's share of Germany's charts last year. According to trade magazine Musikmarkt, PolyGram acts had 20.83% of the albums chart-still a market-leading figure even though the company's share fell from 25.83% in 1997. The figures apply only to PolyGram in its own right and not to the new Universal Music Group of

which the PolyGram companies are

now a part.

In singles, Sony more than doubled its 1997 share to finish last year with 23.89% of the chart. The most successful music publishing companies in terms of singles

chart share were EMI (21.41%), Warner/Chappell (19.93%), and BMG-UFA (12.46%). National product accounted for 42.74% of the singles chart, down

from 48.23% in 1997. In albums, German productions took 27.35%. In the albums chart ranking, following PolyGram were BMG with 18.59% (13.87%), EMI with 18.32% (19.54%), Warner Music with 15.61% (11.36%), edel with 2.55% (2.25%), and Universal with 2.26% (2.59%). The top singles companies after Sony were BMG with 16.91% (22.50% in 1997), PolyGram with 16.42% (20.29%), Warner with 15.39% (13.68%), EMI with 12.77% (12.03%), Universal with 5.58% (5.20%), edel with 4.61% (4.25%), Rough Trade with 1.65% (4.65%), and Zyx with 1.32% (2.08%)

German albums charts were, in order, Celine Dion (Columbia), Wolfgang Petry (BMG), Modern Talking (BMG), Madonna (WEA), Pur (Intercord), Falco (EMI), Westernhagen (WEA), Herbert Groenemeyer (EMI), and Die Aerzte (Motor). In singles, the ranking was Dion

(Columbia), Die Aerzte (Motor), Oli P. (BMG), Falco (EMI), Madonna (WEA), Wes (Sony), 4 The Cause (BMG), Loona (Motor), Run-D.M.C. (Epic), and Witt/Heppner (Epic).

(Continued on next page)



USA, Tal: 1 02121 888 4880, Fer: 1 02121 888 4248. 8 MALL: 104705,18084compusers son/ retended.com HEADQUARTERS/PRANCE: Tel: 33 0011 41 90 44 90, Fer: 33 0011 41 90 44 90

mel: 1007/02/ET?Perpuseres een ANAC: hu: 81 cl2 3542 2114, Pau: 81 cl2 3542 2118, Genet: Ny een ANEX XXXIII: TRIBER 8665 1818 / 2824 1086, Fax: 18821 2807 81 nol: 108624, 1879/07/perpuser. STRAUAL: hu: 81 cl2 8687 2786, Fax: 81 cl2 8687 2786.

newsline...

POLICE IN AUSTRALIA are linking CD piracy with organized crime following recent raids on retail outlets in Cabramatta near Sydney. Investigators from the Australian Record Industry Assn. (ARIA), customs authorities, and representatives from the Office of Film and Literature Classifications joined police in raids on four stores Dec. 22, 1998. The raids netted 10,000 music and movie discs, including Celine Dion and Bee Gees releases, worth a total of around \$300,000. According to police, premises above the stores appeared to be manufacturing centers, and two of the stores were run by members of a known Vietnamese crime syndicate. ARIA has repeat-

edly claimed that organized crime has brought piracy into Australia following the lifting of parallel import restrictions last July. CHRISTIE ELIFZER

THE SPANISH SOCIETY of authors and publishers (SGAE) kicked off its centenary celebrations Jan. 5 with a lyrical gala performance at Madrid's Royal Opera Theatre starring soprano Montserrat Caballé, her daughter ontserrat Marti, and tenor Alfredo Kraus, among others. The world's fifth-largest such society, with 53,000 members in Spain and Latin America, SGAE was founded in June 1899 by artists from the world of opera and zarzuela, or Spanish operetta. "The idea of the event is to recall the spirit of our founder members," says SGAE executive president Teddy Rentiete

SGAE plans a series of special events through 1999, culminating in a millennium concert on the island of Tenerife in the Canary Islands. The next centenary concert will be a "gran fiesta of flamenco" Jan. 27 at the MIDEM trade fair, held Jan. 24-28 in Cannes.

ROBERT RIGBY, managing director of WEA Records Australia for the last six years, has resigned his post and will leave in late January. Rigby is expected to be appointed managing director of tour promoter Paul Dainty's new record label and management company, which will be launched next month. Dainty's touring company, Dainty Consolidated Entertainment, which operates in Australia and the U.K., is co-partnered by billionaire entrepreneur Kerry Packer. CHRISTIE ELIEZER

BRUNO LION has been named director of the artistic department of French music publishing companies peermusic, Semi, and Meridian, effective Jan 18. Lion, who reports to the companies' chief executive, René Boyer, will supervise the search for new authors and composers as well as the exploitation of the catalog. He is best known for having been the adviser to French Culture Minister Jack Lang on rock, chanson, and variety issues between 1989 and 1993, earning him the moniker "minister of rock." Since 1994, he has been director of development for the indie label Déclic.

PMMANUEL LECTAND

THE AUSTRALIAN MUSIC REPORT (AMR) national chart is closing after 25 years. Its final issue was published Jan. 4. Staffers point to a lack of advertising support from record companies.

"Australia now lacks a chart compiled by an independent company," says AMR chart manager Kim Grant, The AMR chart surveyed 400 stores. and its 50/50 split of data sourcing between chains and independent stores was seen by some as more indicative of retail sales than other charts. The chart compiled by the Australian Record Industry Assn. (ARIA) is thought to rely on chains for 60% of its data. Absent from both the ARIA and AMR charts have been data from the Sanity chain, which holds 25% of the market and publishes its own chart. CHRISTIE ELIEZER

DUBLIN-BASEO IRISH MUSIC LABEL Celtic Heartbeat has appointed David Caren A&R manager. Caren has held marketing and publicity posts at labels in Ireland and the U.K. and also worked in music retail. He will continue to manage Realworld recording artist Iarla O'Lionaird. Celtic Heartbeat-a joint venture set up in 1994 by Universal Music, U2 manager Paul McGuinness, Clannad manager Dave Kayanagh, and publisher Barbara Galavan—includes on its roster Bill Whelan, Anuna, and Frances Black



AUSTRALIAN INDIE MUSHROOM RECORDS is expected to appoint Michael Parisi as its Melbourne-based A&R director of a newly created imprint, Majik Mushroom, Parisi resigned in December from his post as A&R/marketing manager for Australian artists at Warner Music Australia after four years. In that time, he signed up platinum crossover acts the Superjesus and Regurgitator, which have released albums in the U.S. on Warner imprints Mushroom last month hired Sydney-based Peter Karpin, former GM of A&R at Sony Music (Billboard Bulletin, Dec. 15). Mushroom's A&R director for the last 18 months, Mark Opitz, is retained as a consultant and will work with Mushroom acts as a record producer. CHRISTIE ELIEZER

24 Italian Indies Say FIMI, Not AFI

MILAN-Twenty-four of Italy's independent record labels have left. indie labels' association Associazione Fonografici Italiani (AFI) to join the Federation of the Italian Music Industry (FIMI), the Italian national group of the International Federation of the Phonographic Industry.

Many independent companies have already signed up with FIMI, but this latest development sees the remaining important pop and dance labels joining the body established by the major labels in 1992. That was the year the majors split from AFI, claim ing underrepresentation for their

FIMI claims the move represents reconciliation between the indie and

politically at a national level and be repesented internationally with a united voice. FIMI's membership now stands at 90 companies, representing more

than 90% in domestic market share. Two main factors are seen as having led to the exodus

of the indie group

F.I.M.I of the indie group from AFI. A revision of FIMI statutes last June (Billboard, July 11, 1998) gave greater representation to smaller companies on its executive board, and elections for a new AFI president last October divided the indie association.

FIMI president Gerolamo Caccia Dominioni, president of Warner Music Southern Europe and Italy, will re-

president in January. His tenure was extended in June 1998 in order to complete FIMI's reorganization

"A new era for Italy's record companies has begun," says Caccia Dominioni. "I will now step aside, as I have achieved what I have set out to do. To respect the new members, we will elect a new president in the sec-

ond week of January, [a vote] in which they will participate. FIMI's revision of its statutes last June-ratified during a Dec. 21, 1998, board meeting, at which the new members were accepted—included

three major changes. The first was the formation of an extended executive board with 12 (Continued on page 48)

RUSSIAN MUSIC INDUSTRY FACES MAJOR OBSTACLES

(Continued from preceding page)

selection that helped us get things sorted out to distinguish between really dedicated people and just extra staff sitting around," says Alexander Tolmatsky, VP/executive producer at Media Star, one of the most influential companies in Russia's music business.

Putting as much positive spin on the situation as he can, he adds. "It showed us that the salary range was set far too high. Now we have the same qualified people working for much more reasonable money.

However, other key record labels are less optimistic. With huge cutbacks in salaries and office space, GALA Records/SBA Music Publishing-the Russian representative for EMI-now has the same number of employees sharing one-fourth the work space. Soyuz, the leading record label, undertook mass layoffs during the August crisis.

The general belt-tightening saw many recording projects suspended or canceled and has left several precrisis domestic projects or international hits currently "in the air." As a result, there are hardly any paying clients at the country's recording studios, despite extensive price-cutting.

According to InterMedia's 1998 music industry guide, published in June last year, more than 200 recording studios with conhisticated modern equipment and professional staff were operating in Russia at that time.

Retail has also suffered. Observers say the market has been thrown back to where it was five years ago, with thriving piracy and severely limited distribution. The downfall of the ruble and recketing unemployment have led to a situation where \$20 (the average pre-crisis retail price for a legally manufactured CD) is far beyond the reach of most people's budgets. Labels confirm that the legal record market has shrunk, Current top albums are selling 10,000-15,000 CDs and 500.000-700,000 cassettes, as compared with the pre-crisis figures

of 40,000-70,000 CDs and 3 million-3.5 million cassettes. Merchants have responded by cutting their catalogs dramatically, concentrating on current releases and

reordering only a few dozen best-selling older items. The response of the illegal market has been swift: Kiosks and street vendors have sprung up everywhere, offering a wide choice of best-selling current releases and pirated "Greatest Hits" sets on CD. priced around \$2.70, with the cassette equivalent at \$1.

The International Federation of the Phonographic Industry's 16-member Russian group, based in Moscow and represented in four regions of Russia. has been very active in the fight against piracy. However, unlicensed production remains a huge problem. Before the current crisis, InterMedia estimated pirate sales in 1997 at \$330 million (200 million cassettes, 10 million CDs, and 100,000 LPs). InterMedie claims that national local market sales in 1997 reached \$241 million (accounted for by 100 million prerecorded cassettes, 8 million CDs, and 250 000 LPs) The nascent publishing market in

Russia has also had its growth abruptly stopped. The ongoing survival test to which it is being subjected might well lead major publishers to reconsider their affiliations/administrators within the coming months, says Georgiy Tolkachev. He heads the newly created music publishing operation of MixMedia, a national TV production company with an affiliated label and concert agency.

"The current situation shows that the publishers less affected by the crisis were the ones that tried to focus on new names and current hits, and that is the strategy we are going to follow, Tolkachev says.

Devastating though the immediate effects of the current crisis have been, seasoned observers insist that the music industry in Russia will not be totally ruined. It will accommodate itself to the new realities, developing its own ways in tune with the real incomes and potential of Russia's population, rather than in accordance with U.S. or European standards.

Says Tolmatsky, "The way to be present in this market and to generate income is to change the perception of who your partners should be and to rely on those with a profound know-ledge and understanding of the market, combined with a different way of thinking. Those who have that will survive the crisis."

Russian Blank-Tape Levy Due

BY ERKIN TOUZMOHAMED

MOSCOW-Russia is set to have a blank tape levy as of Feb. 1. President Boris Yeltsin has signed the legal instrument that enforces the measure, although the legislation in which the lawy is worted in the Authors and Neighboring Rights Act of 1993. The industry here remains doubt-

ful, however, over whether rights holders will ever see any benefit from the levy. A central problem is the fact that

the government has yet to decide the rate of the levy, which society will administer the levy's proceeds, and how those sums will be distributed. In theory, any one of six organizations are cauable of handling it, including the Russian Authors Society, the

Russian Neighboring Rights Society. the Russian Phonographic Assn., or

the Russian Performers Society. In addition, a new, overarching body could be created for the sole purpose of administering the levy.

In any event, the levy will have to he manitored enforced and administered by a combination of agencies -the collecting society, customs authorities, and tax police. Only customs and the tax police are capable of providing accurate data on how many tapes are imported and manufactured here.

It also remains unclear how the ncome from the levy will be apportioned. One suggestion is that payments to publishers should be based on radio station playlists.

HITS OF THE WORLD

Secretary and se	1 2 3 4 5 6 7 8 9 100 111 121 131 144 155 16	5	LAST MODE 1	E (SMEPHFOP/TEI-Live) 01/02/99 SINGLES BELLE DANIEL LAVOIE & GAROU & PATRICK FIO
1	2 3 4 5 6 7 8 9 10 11 11 12 13 14 15 16			BELLE DANIEL LAVOIE & GAROU & PATRICK FIO
2	4 5 6 7 8 9 10 11 12 13 14 15 16		2	
1	4 5 6 7 8 9 10 11 12 13 14 15 16		2	BELIEVE CHER WEA CHANTER POUR CEUX QUI SONT LOIN CE CNE
1	7 8 9 10 11 12 13 14 15 16	1		CHANTER POUR CEUX QUI SONT LOIN DE CNE
2	7 8 9 10 11 12 13 14 15 16	1	4	EUX LAM COLEM MAIS QUIEST LA BELETTE MANAU POUTON LE SUFFISAIT O'AMME CELINE O'ON COLUMN LE TEMPS DES CATHEDRALES BRUND PELLET
1	9 10 11 12 13 14 15 16	- 1	8	LE TEMPS DES CATHEDRALES BRUND PELLET
B Common Com	9 10 11 12 13 14 15 16	ш	6	WHEN YOU BELIEVE MARIAH CAREY & WHITN
1	9 10 11 12 13 14 15 16		7	HOUSTON COLUMNA 1 WANT TO SPEND MY LIFETIME LOVING YOU
12 10 Per No VAR ARRIVE VILL ACCURATE TABLE STATE OF THE STATE STATE ACCURATE	11 12 13 14 15 16	- 1		TINA ARENA & MARC ANTHONY COLUMNA
17 180	13 14 15 16	Ы	12	TINA ARENA & MARC ANTHONY COLUMNA ELLE CONNE BARBARA SCAFF POLIDOR OIS MOL FAUGEL MERCURY
17 180	13 14 15 16	!	10	ABDEL KADER KHALEO & TAHA & FAUGEL BAR
17 180				OIS MOD FAUDEL MERCUM ABDEL KANDER KHALEO & TAHA & FAUDEL BAS SIMARIK TARKAN PROSPECTERAN KIM KAY ULALI DIE SINCE MIX MODERN TALKING ARDLASMO
10 12 13 13 13 13 13 13 13		3	NEW 17	TU M'OUBLIERAS LARUSSO DLACHI I WILL SURWIVE HERMES HOUSE BAND
## AU PROFITE OF THE CONTROL OF THE			NEW	
ALBERT	17	١:	14	BYE BYE MENELIK SMALLSONY CRUSH JENNEER PAGE 1011
1 DEPT MANUFACT TO CONTROL CON	19	9	19	LAMBE EN ORD MATMATAH THOMASON
A	20	1	20	STORM STORM HAPPINUSICSON
A Not 177 96 Promotion 18 18 10 10 10 10 10 10	1 2	П	1 2	SOUNOTRACK NOTRE DAME DE PARIS POMME SOUNOTRACK NOTRE DAME DE PARIS (INTEG
1				SOUNOTRACK NOTRE DAME OF PARIS (INTEG
The count report is related and the Rest LOY. If you wanted the related and the Rest LOY. If you wanted the related and the	3	ч	3	MANAU PANIQUE CELTIQUE POLYDOR
1	5 6		6	CELINE GION S'IL SUFFISAIT D'AIMER COLUMNI FLORENT PAGNY LIVE MERCURY KHALED & TAHA & FAUGEL 1 2 3 SOLEILS IMP
Compacting Big Vision 1	6	١.	5	
10 TO SOURCE WAS AND THE STATE AND SELECT PROJECT OF THE STATE AND SELECT PROJECT OF THE STATE AND SELECT PROJECT OF THE STATE AND SELECT PROJECT PROJ	7 8	: 1	7	VARIOUS ARTISTS ENSEMBLE V250NF JOHNNY HALLYDAY STAGE OF FRANCE 1998
12				LOUISE ATTAQUE LOUISE ATTAQUE ATMOS
12 12 13 13 13 13 13 13		- 1	11	PHEROUSSON
15 THE WAS ADMITTED. THE CONTROL OF	10	9	9	PREPADACISSION LARA FABIAN PURE POLYDON ANDRE RIEU ROMANTIQUE PHILIPSPOLYGAM VARIOUS ARTISTS ENFORRES EN COEUR PEST
15 15 15 15 15 15 15 15	11	2	10	VARIOUS ARTISTS ENFORES EN COEUR PEST
15 HOV	13	3	NEW	ANDRE BIELL ANCRE BIELLEN CONCERT
Second	14	.	DE.	MADONNA RAY OF LIGHT MAVEROXWEA MODERN TALKING BACK FOR GOOD AROUA
THE WAY TO LOCK TOWNS CONTROL	14 15	5	RE RE	MODERN TALKING BACK FOR GOOD AROUA
MATCH AND A CONTROLLED	16	,	NEW	PIERRE PERRET LA BETE EST REVENUE
ANAMAN ACMAN	18		13	LAURYN HILL THE MISEOUCATION OF LAURYN
ANAMAN ACMAN			NEW	HILL SMALESONS
PRINCIPATE A	19 20	ő	15	HILL SMACESORY MATMATAH LA CUACHE THEMASONY JEAN JACQUES GOLOMAN EN PASSANT COLUM
PRINCIPATE A	17/	ΓΔΙ	ıv	(Musica e Dischi/FIMI) 01/04/99
1	THIS	15	LAST	
2 2 1	WEE		WEED	SINGLES BELIEVE CHER WEA
3 3 County as the two party proportiones about 1 1 1 1 1 1 1 1 1 1	2		2	IRIS GOO GOO DOLLS REPRISONER
Mark TOULON, TOUGHT (EVEN (ATM 100))	3	1	3 6	CRUSH JENNIFER PAGE LLC.,CLUB 100LS
4	5		4	I'M SO EXCITED NINA DANCE EXCESSAMILAND WHEN YOU BELIEVE MARIAH CARRY & WHITE
0	Ι.	- 1	5	HOUSTON COLUMN TO MISS A THING AEROSMITH
6 Front Test Souther For Charles Works Trivial Souther For Charles Wor	7	١.	В	
1 The CHAPT CORT INVESTIGATION CONTROL OF THE CHAPT CORT INVESTIGATION CONTROL OF THE CHAPT C	В	ы	20	THANK U ALANIS MORISSETTE MANSROUWER
10 10 10 10 10 10 10 10	9	ايا	9	OUTSIDE GEORGE MICHAEL EPIC SURRENOER SOUNOLOVERS BOTT YOURSELFAMILE
1	11		12	
15 15 16 16 17 18 18 18 18 18 18 18	12	2	15	SWEETEST THING U2 ISLANDMERCURY DOD DAH CARTOONS SINCE INCOMERCE
1	14	6	13 10	IF YOU BUY THIS RECORD THE TAMPERER FEA
15 16	15	۱ ,	7	TURING MAYA 1986 KING DF MY CASTLE WAMDUE PROJECT AIR
14 200	16	. 1	17	PLANELEVEL ONE IF WE TRY KAREN RAMIREZ UNIVERSALLEVEL ONE
To the Nation And Continued Contin	17	7	18	BLU ZUCCHERO POUDOR
12 7) FOR FREST RIGIAT MONCES, AMERICAN 18 REF MY PROPERTIES MANUEL STATES (CHON MAN 18 REF MY PROPERTIES MANUEL STATES (CHON MAN 19 RE LAUST MANUELAURE STATES (CHON MAN 19 RE LAUST MANUELAURE STATES (CHON MAN 10 RE LAUST MANUELAURE STATES (CHON MAN 10 RES MANUEL STATES (CHON MAN 10 RES MANUEL STATES (CHON MAN 10 RES MANUEL STATES (CHON MAN 11 RES MANUEL STATES (CHON MAN 11 RES MANUEL STATES (CHON MAN 11 RES MANUEL STATES (CHON MAN 12 RES MANUEL STATES (CHON MAN 13 RES MANUEL STATES (CHON MAN 14 RES MANUEL STATES (CHON MAN 15 RES MANUEL STATES (CHON MAN 16 RES MANUEL STATES (CHON MAN 16 RES MAN 17 RES MAN 18 RES MANUEL STATES (CHON MAN 18 RES MAN 18	18	8	14	SHOCK NESA NEW MUSICIUP WE LIKE TO PARTY! VENGABOYS TIME
19 RE LADY MARMALAGE ALE SAINTS LENDINGSCORE ALBUMS 20 RE LOVE ME 112 FEATURING MASE (NO ROYANSMORE) 1 1 U2 THE BEST OF 1980-1990/THE B-SIDES ALBUMS 20 RE SWEETEST THING U2 (NA OPERIOR ME)	20	ó l	NEW	FREEDOM BIBI SCHON (LICEAL NETOIG)
20 Rt. LOVE ME 112 FEATURING MASE PAR SOFTWARFFARMS 1 1 U2 THE BEST OF 1980-1990/THE B-SIGES ALBUMS	Ĺ	J		ALBUMS
	1 2	J	1 2	ZUCCHERO BLUE SUGAR POUTOR
			5	MINA CELENTANO MINA CELENTAND HTI RENATO ZERO AMORE DOPO AMORE PONOPOLA
1 1 WARDUS ARTISTS BUS SHIPY TURES 3 PROM 2 2 GEOWAL MICHAEL COURS & GENTLEMEN—IN. 2 1 FARSHMAN, WARLOW, NEWTON-JOHN HIGH- LICHTS FROM THE MAIN EVENT MC. BEST OF GEORGE MICHAEL PRE LICHTS FROM THE MAIN EVENT MC.	4	- 1	3	U2 THE BEST OF 1980-1990/B-SIDES ISLANDAM
	5	ı	4	GEORGE MICHAEL LAGIES & GENTLEMENTH
4 2 VARIOUS ARTISTS YOURNER & SONGS 2 MARKET 4 5 VOLUMIA YOULMIN' INC. 5 6 UZ THE BEST OF 1990-1990 BLAND 6 6 5 0 CULINE OOD THISS ARE SPECIAL TIMES COLINERS 4 4 THE OFFSRING AREISMOCHAL LOXICES & COLINIAN OF THE COLINIAN RECORD 5 1 GEORGE MICHAEL LOXICES & COLINIANS.	6	J	7	BEST OF GEORGE MICHAEL UNC OIRE STRAITS SULTANS OF SWING.—THE VERY
		- 1		REST OF MINDRY
B 12 SOUNDITRACK ARMAGIDDON COLLEGIOUS B 9 MACONNA RAY OF LIGHT MACROCANINES 6 7 VONDA SHEPARD SONGS FROM ALLY MICREAL (TV	7 B		8 12	PHIL COLLINS HITS WA ALANS MORESETTE SUPPOSED FORMER INF
	ľ	1		UATION JUNKIE MAINOVWIA UZ THE BEST OF 1980-1990 ISLANOMINOUS
	10		6 14	UZ THE BEST OF 1980-1990 ISLANDARROUNT
10 SUMMA TRANSIC CONST DO LOVER SECURITY 12 SUMMA TRANSIC CONST DO LOVER SECURITY 12 SUMMA TRANSIC CONST DO LOVER SECURITY 12 SUMMA TRANSIC CONST DO LOVER SECURITY 13 SUMMA TRANSIC CONST DO LOVER SECURITY 13 SUMMA TRANSIC CONST DO LOVER SECURITY 13 SUMMA TRANSIC CONST DO LOVER SECURITY 14 SUMMA TRANSIC CONST DO LOVER SECURITY 14 SUMMA TRANSIC CONST DO LOVER SECURITY 15 SUMMA TRANSIC CONSTRUCTION	11	i I		883 GLI ANNI FERTI MARIAH CAREY #1"S COLIMBIA
13 NEW SOUNDTRACK SASRINA THE TEENAGE WITCH 13 17 CELING DION, GLOBAL STREAM, ARETHA 11 18 MARIAH CAREY 175 COLINGON GLOBAL STREAM, ARETHA 12 10 FIVE FIVE SIME 15 COLINGON FIVE FIVE FIVE FIVE SIME 15 COLINGON FIVE FIVE FIVE FIVE FIVE FIVE FIVE FIVE	1 **	2	10	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY
14 17 CHE RELUCT WARRES CHARLES AND THE SEARCH SPECIAL TRIES SO 15 15 MARRIAN CAREY 13 16 AMBREA ROCALLI ROMANIA AMERIAN CAREY 14 16 CANADREA ROCALLI ROMANIA AMERIAN CAREY 14 16 CANADREA ROCALLI ROMANIA AMERIAN CAREY 15 MARRIAN CAREY 17 MARRIAN CAREY 18 MARRIAN	12	Л	١.	VHI ONAS LIVE (INC.
16 3 CELINE DION THESE ARE SPECIAL TIMES 550 15 15 MARIAH CAREY #1'S CCUMMA PHONOS LIFE INC.	12	4	9	BATTISTI LUCIO PENSIERI EMCZIONI RECREM CHER BELIEVE WAS
	13	s	NEW	ANTONACCI B MI FAI STARE BENE MERCURY
	12 13 14 15		16 18	R.E.M. UP WARNER BROTHERS VASCO ROSSI CANZONI PER ME EMI
18 20 GOO GOOLS OLZY/UP THE GRIL, MARKHAIN 18 18 20 EAST LIVE on W 19 14 17 17 17 18 18 18 18 18	13 14 15 16 17	7		
HILL REPROSECTION REPORT TO BE MAST LIVE ON THE PRINCE PRINCE THE LIST WAYE OF SUMMER MUSIC PARTY VOI. 2 MARCH NOCK LIFE 100-A FELLAGY 20 19 MARCHT IS FRIENDS PAVAROTT IS FRIENDS ON THE MARCHT AND ADDRESS	13 14 15 16	7	15	GIANNI MORANOI 30 VOLTE MORANOI

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

SPAIN

in

10

EUROCHART 01/16/99 CHICLES BELIEVE CHER MEA BIG BIG WORLD EMILIA MODEOUNWERDA. GOODBYE SPICE GIRLS WHEN WHEN YOU BELIEVE MARRAN CAREY & WHITNEY

5 THE POWER OF GOOD-BYE MADONINA WAVERDO

WATER BOS NEARTBEAT/TRAGEDY STEPS JUL BELLE DANIEL LOYDE & GARDLI & PATRICK FLORI DAMPEL LAYOUE & GAROU & PATRICK FIGR POMNESCHUMEREN.
HUD DE LA LUNA LOONA LEBANHOTOR NO MATTER WHAT BOYZONE POLICON CHANTER POUR CEUX QUI SONT LOIM DE CHEZ EUX (JAM) ELA.

AL DI BAC GEORGE MICHAEL LADIES & GENTLEMEN...THE T OF GEORGE MICHAEL DIC THE REST OF 1980-1990/B-SIDES PLANS

U2 THE BEST OF 1980-1990/B-SIDES BLAND
MADDARK KAY UP LIGHT INVESTMENTATION OF THE BELIEVE WITA
MARIAN CAREY #1'S COLUMNA
PHIL COLLINS ... HITS WINDOWNEA
ALANIS MONESSETTE SUPPOSED FORMER INFAT-UNITION JUNKE MATERIOWANTER
CELINE DION THESE ARE SPECIAL TIMES WIGH
BOYZONE WHERE WE BELONG PROTON
ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU

MALAYSIA (RIM) 12/29/98

2

9 10

MADIAN CARRY #15 100 **VARIOUS ARTISTS EVERLASTING LOVE SONGS** YEAR CAMILDAY OF

112 THE SEST OF 1980-1990 IN MOROWAN CELINE DION THESE ARE SPECIAL TIMES SONT NEW VARIOUS ARTISTS LOVE WITE COM-WHITNEY NOUSTON MY LOVE IS YOUR LOVE INC.

VARIOUS ARTISTS NANGIS PUNYA! LAGU-LAGU TERRAIN EDGIE HAMIO RMS SWEDEN (GLE) 01/07/99

WEEK	MEXX	SINGLES
1	1	BELIEVE CNER WEAMARKER
2	NEW	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING
3	2	GOODBYE SPICE GIRLS YESE
4	4	WHEN YOU BELIEVE MARIAH CAREY & WHITNEY HOUSTON COLUMNASONY
5	6	S.O.S. (THE TIGER TOOK MY FAMILY) OR BOM- BAY RID STEPS WANDAME.
6	3	NERF I GO AGAIN F-TYPE STOCKHOU
1 7	7	THE POWER OF GOOD SITE MADONINA MINEROUNNING
8	8	MIAMI WILL SMITH COLUMBIASONY
9	8	NOW WILL I KNOW (WHO YOU ARE) JESSICA

FOLCKER JULYANGH HARD KNOCK LIFE (GHETTO ANTNEW) JAY-Z ROS 10 NEW ALBUMS DR. BOMBAY RICE & CURRY RID STREET, WILLIAMSTONE SARAH BRIGHTHAN EOEN WINNER CELINE DION THESE ARE SPECIAL TIMES (MCSON NIKLAS STROMSTED) OSLAGENRA 1989-1999

METROMOME/MARINER
BO KASPERS ORKESTER I CENTRUM COLL MARIOUS ATTISTS FRAN MARIZADO TILL DUZIMAA SON E-TYPE LAST MAN STANDING STOCKHOLM CHER BELLEVE WAX-MARIE WONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNOTRACK) EMISSONI OFFSPRING AMERICANA COLUMBIASONI

NORWAY (Verders Gang Norway) 12/29/98

WEEDS	WEEK	SINGLES
1	1	BELIEVE CHER WEAWHERE
2	2	BIG BIG WORLD EMILIA UNIVERSAL
3	3	WINEN YOU BELIEVE MARIAH CAREY & WHITNEY HOUSTON SON
4	4	BOBBY BROWN ALEX ROSEN SONETPOLYGRAM
5	s	TARZAN & JANE TOY-BOX SONY
- 6	RE	THANK U ALANIS MORISSETTE MIZERICK/MARKER
7	6	GOODBYE THE SPICE GIRLS WIRDIN
	7	HERE I GO AGAIN E-TYPE STOCKHOLMPOLYGRAM

UNFORGIVABLE SINNER LENE WARLIN WHOM YOU LA CREAM CHEMICANI AI RIMS CELINE DION THESE ARE SPECIAL TIMES SOME

OSLO GOSPEL CHOIR JULENATT STACKWINEG GEORGE MICHAEL LADIES & GENTLEWEN...THE BEST OF GEORGE MICHAEL SON WAVE TELLEFSEN STILLE NATT COLLABORSON FMILLA RIG RIG WORLD UNIVERSE CHER BELIEVE WEAT SARAN BRIGHTMAN EDEN WATHER NFW DR. ROMBAY RICE & CURRY WINGSTON IS MORISSETTE SUPPOSED FORMER INFAT-UZ REST OF 1980-1990 HUANDED VIRAN

IAFYYE/ALEF MBI 12/30/98

WHEN WILL BELLEVE MADIAN CADES & WHITNEY BEI HENE CMED water

CUBA LIBRE GLORIA ESTEFAN ENG DIEZ Y CUARTO SIENPRE ASI DISCO DE ATRICIDA OUTSIDE GEORGE MICHAEL INC EVERYBODY GET UP FIVE ACA TARREDO MANOLO CARCIA ANGLA COBYE SPICE GIRLS 14 THE POWER OF GOOD-BYE MADONNA

ROSANA LUNA NUEVA DANGERON ALFIANDED SANZ MAS WHENER IGLESIAS MI VIDA-GRANDES EXITOS

U2 THE BEST OF 1980-1990 ISLANDAMINOUS PRINCISCO CESPEDES YICK LOCK WITHOUT LA OREJA DE VAN GOGH DILE AL SOL ETC. ELLA BALLA SOLA E DE ANTRACE MIKE OF DEED DE THEFTH AD DELICE HE WARREN

PORTUGAL (Portuga(IAFP) 01/05/99

SILENCE A SILENCE RECOMES IT POLYCOM DAMES & MERCHAN FLETONCA AND 119 THE BEST DE 1000-1000 ALMORDON BUILDED AVENUAS CO. PHIL COLLINS HITS WARMED CHER BELIEVE WARNES DIRE STRAITS SULTANS OF SWING-THE VERY

IOF COCKER GREATEST HITS IN REF GEES LIVE ONE NIGHT ONLY GUROTOVSON QUEEN GREATEST HITS I + II out

DENMARK (FPt/Neisen Marketing Research) 01/04/99 THIS LAST

B

10

9

10

BELIEVE CHER HANGE BIC BIC WORLD SHILLS TARTAN & UNF TOTABOX ON VF SPICE CURIS ----MERCHAN AGAIN ETYPE PROPERTY WOULD YOU... TOUCH AND GO VAMIN NO MATTER WHAT BOYZONE POLYGRAM

PARADOXX 666 source DANNY DANNY EDCLOPIN ALBUMS OR ROMBAY RICE & CURRY WATER GEORGE MICHAEL LADIES & GENTLEMEN-THE BEST OF SOM EMILIA BIG BIG WORLD UNIVERSAL HELMUT LOTTI GOES CLASSIC II DAG BOYZONE WHERE WE BELONG ROUGH CHER RELIEVE WARMER CARTOONS TOONAGE PLEXEM-MEDIES U2 THE BEST OF 1980-1990 ISLANDPOLYSRAN

STIG BOSSEN HILELYS ROADSHIP SHILBI-LAFUM 72/98 SHUSICUA DA FINI AND (Radiomalia/IFPI Finland) D1/04/99

> SACRAMENT OF WILDERNESS NIGHTWISH STING-PRINCIPAL PRINCIPAL PRINCI

BELIEVE CHER WARNER MIAMI WILL SMITH COLUMBIASON RE ALBUMS

ETYPE LAST MAN STANDING STOCKNOWNOSTORMA

VONDA SNEPARD SONGS FROM ALLY MCBEAL (TV

SOUNDTRICK) CHOSCHY

DR. BOMBAY RICE & CURRY WARMER

JART SILLANPAA VARASTETUT HELMET WEJANI-

GEORGE MICHAEL LADIES & GENTLEMEN-THE GEORGE MICHAEL CHOICES & GENTLEMENT PIE BEST OF GEORGE MICHAEL EPICIONE U.Z. THE BEST OF 1.990-1.990 GLANDPICYGRAM METALLICA GARME INC. VERTICOPICYGRAM SMURFFIT SMURFFIT MYARULIDESSA VOL. S. DIE APULANTA, ANYN KUIN KAIRKI MULTKIN. LEN

DIRE STRAITS SULTANS OF SWING-THE VERY

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

A U.S. LICENSING deal with Virgin via gospel label Sparrow is starting the new year in style for British Christian outfit Delirious. In the U.K. the hand co-owns its label Furious? along with GM Tony Patoto, former chief of Total Records. New album "Mezzamorphis" will be out in April in the U.S.,

with a British release slated for April 12. The last album, "King Of Fools," sold 90.000 units in the U.S. via Sparrow, says the label, while doing 60,000 at

home, where it was marketed by Total Independence and distributed by Pinnacle. A separate deal is being negotiated for the world excluding the U.K. and North America. The unique situation of the band as owner of the label made discussions with U.S. majors interesting. says Patoto, "They were trying to sign the band and bypase the label, but the label is the band," he says. U.S. appearances this summer are being booked by Creative Artists Agency DOMINIC PRIDE

VETERANS SUCH as Sanne Salomonsen (Virgin), TV-2 (EMI-Medley), and Hanne Boel (EMI-Medley) will compete with new names like Malk De Koijn (BMG), S.O.A.P. (Sony/Pladecompagniet), and Den Gale Pose (Warner) at the Dansk Grammy Awards Feb. 6. Caroline Henderson (BMG) and Østkyst Hustlers (Sony/Pladecompagniet), who swept the awards two and three years ago, respectively, are also in the running. A spread of nominations could avoid the the tendency in previous years for one act to walk off with multiple Dansk Grammys. Two surprise non-mainstream competitors for best Danish album are Ginman/Jørgensen's self-titled jazzy-techno fusion album (Sony/Pladecompagniet) and the techno set "Stay With" by Future 3 (April Records). A jury of musicians and the music media, with 50/50 weighting, will choose the winners. This year the event at the Tivoli (Gardens) Concert Hall in Copenhagen is being arranged by MusicMatters for the International Federation of the Phonographic Industry. CHAPI DE PERDO

DOUBLE-PLATINUM artist Gölä-alias construction worker Marco

Pfeuti-found that no one wanted to know when he sent out demos to Swiss labels. No one apart from independent label Sound Service, which advised him to spend more time and money on the next recordings. He

returned with the album "Uf U Dervo" (Swiss German for "get up and get away"). Sound Service signed him and released a radio single, "Keini Träne Meh" (No More Tears). After a good reception, a second radio single, "Schwan" (Swan), was released and

GOLA

also hit playlists. In August '98 his debut album was released, but it shipped only 1,000 copies, and media interest was low. Sound Service, known for its national language catalog and understanding the word-of-mouth effect in this genre, spent little on marketing the album. In October the album hit No. 1, staved there for four weeks, and is now certified double-platinum (100,000 units for domestic repertoire). So far, success has not changed Pfeuti, who still labors by day and performs by night. ALEXANDER NAEPFLIN

SOUTH AFRICA'S successful contemporary export act the Soweto String Quartet (SSQ) has released its third studio album, the 13-track "Millennia," on the BMG Africa label. With its latest offering, SSQ once again digs deep into the roots of South Africa's traditional sounds, skillfully combining these with elements of classical music to produce an album bound to cement the quartet's national and international appeal. To date, according to BMG Africa, SSO has sold more than 400,000 units worldwide for its first two albums, "Zebra Crossing" and "Renaissance," and regularly performs across the globe. Says first violinist and musical director Sandile Khemese: "'Millennia' is our album of music, created to be performed, to take us into the new century and the new millennium." An international release on RCA Victor is in the planning stages, says BMG. DIANE CORTZER

WITH PUERTO RICAN pop vocal group El Reencuentro, which was hugely popular in the 1980s as Menudo, and male/female pop vocal crew Timbiriche realizing reunions in 1998, it was only a matter of time before another pop act from the past decade would try to get back together. And so female vocal trio Flans is slated to put out a double CD on Fonovisa in the second quarter of 1999 that will contain its greatest hits and new material. Well-known writers Nacho Cano. Pablo Pinilla, and Memo Méndez are penning new songs for Ivonne, Ilse, and Mimi, who are slated to embark on a tour of Mexico that will be sponsored by Mexican TV giant Televisa. TERESA ACUILERA

OUTCASTE NEW RREED " the album by the band of same name, due Feb. 16 from Outcaste/Tommy Boy U.K., and Joi's "One And One Is One" (Real World/Virgin), due March 8, will show how deeply some of Britain's Asian musicians have imbued their own sensibilities with breakbeat, drum'n'bass, hiphop, and Western underground dance mu ONB, consisting of Ges-E & Usman, Mo Magic, and Nirai Chag, fuses soundscapes of sitars, tablas, and exotic Indian vocals to create "the new sound of Asian breakbeat culture" that can be heard weekly in London's Asian-led clubs, such as Calcutta Cyber Café, Outcaste, Air Swaraj, and Joi's newly launched Mela Night. Joi has been rocking danceland with the promo-only "Finers" (which includes a spirited remix from Lionrock), and its album will be preceded by the "Asian Vibes" single, due Feb. 22.

45



Thanks for 60 years of great Jazz!

Your friends at DOWN BEAT

Blue Note Records

Hasn't Missed A Beat In 60 Years!

Congratulations And Our Sincerest

Wishes For Your Continued Success Into

The New Millennium!



Rachelle & Joe Friedman

THE FINEST IN JAZZ SINGE 1939 A 60TH ANNIVERSARY BILLBOARD TRIBUTE

How Alfred Lion's Came To Be The Model Of What A Jazz **Label Should Be**

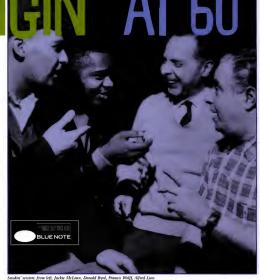
RY CHRIS MORRIS

early 75 years after the fact, one wonders if the course of jazz itself might have been irreversibly altered had a curious 16-year-old not attended a 1925 swing-music concert in Berlin. But Alfred Lion did make the show by Sam Wooding's orchestra, and the event led to Lion's lifetime obsession with jazz and to the creation of Blue

The label, which celebrates its 60th anniversary this year, became the model of what a jazz label should be, with its own distinctive look (thanks to the distinctive designs of Reid Miles and the photography of Lion's part-ner Francis Wolff) and sound (a product of optometrist/ ner Francs wom) and sound (a product of optometrist engineer Rudy Van Celder's untique living-room ambi-ence). Most of all, Blue Note's astonishing achievements grew from Lion's and Wolft's setonishing achievements which led them to record an exceptional group of jazz musicians who performed in virtually every major style— but its action from the control of the product of the control of the c hot jazz, swing, bop, hard bop, soul jazz, free jazz, fusion—from the '30s through the '70s. Today, the revitalized Blue Note continues to release albums by contemporary jazz's most important voices under the enlight-ened stewardship of Bruce Lundvall.

BOOGIE WOOGIE STOMPS AND BOPERATIONS Alfred Lion was already an enthusiastic collector of American jazz records, which he had acquired on business trips to the U.S. for an import-export firm, by the time he arrived in New York in 1938. Late that year, he was spurred to make his own Jazz recordings after seeing boogie-woogie pianists Meade Lux Lews and Albert Ammons perform at John Hammond's famed 'From Spirituals To Swing' concert at Carnegie Hall. On Jan. 6, 1939, he recorded the two pianists, and Blue Note Records was born.

By the time Francis Wolff fled Germany to join him in 1941, Lion had already cut noteworthy sides by pianist Earl Hines, the Port Of Harlem Jazzmen (with saxo-phonist Sidney Bechet) and Edmond Hall's Celeste Quartet (with Charlie Christian on acoustic guitar). The



label's operations were discontinuous in the '40s: Lion was drafted in 1942, and, in 1946, the label halted recording—but not before cutting "Blue Harlem," a memorable performance by saxophonist Ike Quebec's quintet.

Quebec became an important figure in Blue Note's history, both as a lush-toned session leader and in the A&R role he filled until his death in 1963. He introduced Lion and Wolff to the pianists whose Blue Note recordings, released after the mid-'40s hiatus, would mark the label's entrance into belop-Thelonious Monk (whom the company recorded into the '50s, despite poor sales of his important yet idiosyncratic sides), Bud Powell and Tadd Dameron (whose group included the trend-setting hard-bop trumpeter Fats Navarro).

In the late '40s and early '50s, Blue Note began recording

the players who would be viewed as architects of the music that became the label's stock-in-trade through the '60s—hard bop. These included saxophonist Lou Donaldson, trumpeter Clifford Brown (whose career was abruptly cut short by a fatal car accident in 1956), pianist Horace Silver and drummer Art Blakey. In 1954, a session that featured Silver, Blakey, saxo-







From left: Thelonius Monk, Dexter Gordon, Jimmy Smith, Andrew Hill, and Us3

phonist Hank Mobley, trumpeter Kenny Dorham and bassist Doug Watkins was the first to be billed under the handle "the Jazz Messengers"; Blakey would productively lead a group by that name until his death in 1990, and many of that band's greatest albums were released by Blue Note.

FUNKY ORGAN GRINDERS In 1956, bop vocalist Babs Gonzales, who recorded for Blue

Note, took Lion to Small's Paradise in Harlem to see an expianist who was tearing up the joint on his adopted instru-ment, a Hammond B-3 organ. The organist, Jimmy Smith, came to be one of the label's most prolific best-sellers. Moreover, Smith opened the door for an honor roll of funky organ grinders who joined the label's roster-Baby Face Willette, Big John Patton, Freddie Roach, Reuben Wilson, Lonnie Smith and the man who became known as "the Coltrane of the B-3" in the '60s, Larry Young.

SWINGIN' AFFAIRS

Some of the most famous names in jazz—Miles Davis, Sonny Rollins, John Coltrane—cut isolated sessions of great brilliance at Blue Note during the '50s. But it was the label's equally gifted house roster—many of whom stayed on board for a decade or more, into the '60s—that established the label's astonishing reputation.

Piano players were Lion's special favorites, and they were an unforgettable part of the label's legacy. Herbie Nichols cut many individualistic trio sides that were largely ignored upon release but stand today as acknowledged post-bop classics. Sonny Clark contributed both as a sideman (especially in company with guitarist Grant Green) and as the leader on his own hard-edged sessions ("Cool Struttin", "Sonny's Crib"). Horace Silver was the player who most consistently struck gold for Blue Note, with such funk-flavored compositions as The Preacher" and "Senor Blues" and, in 1965, with the Latinized best-seller "Song For My Father."

A number of brawny saxophonists also served up Blue Note's bread and butter. These included Dexter Gordon, who cut his most mature albums, including the dazzling "Go!" and "A Swinging Affair," for the label; the redoubtable Hank Mobley, a punchy sideman and the leader of innumerable classic hard-bop dates; and Stanley Turrentine, who made his mark both on his own and in tandern with Jimmy Smith ("Midnight Special," "Back To The Chicken Shack"). Some lesser-known sax men, who made their names on the R&B side, also recorded indelibly for Blue Note—Don Wilkerson. a member of Ray Charles' band, and Fred Jackson, a graduate of Lloyd Price's group.

SHORTER AND THE SIDEWINDER

Art Blakey's Jazz Messengers were not only consistent best-sellers for Blue Note, but also incubated a couple of the label's biggest stars of the '60s. Lee Morgan, the Philadelphia-born trumpet player who began his career at the label at the tender age of 18, flowered as a writer and player in the Messengers; in 1964, he created one of the company's biggest pop hits as a leader with his relentlessly tough album, "The Sidewinder." Tenorist Wayne Shorter, who played alongside Morgan in the Messengers' 1960 edition, would record such memorable Blue Note albums as "Night Dreamer," "Speak No Evil" and "Super Nova," maintaining a solo career at the label while working in Miles Davis' storied '60s quintet.

MAIDEN VOYAGES

As the '60s progressed—with A&R man Duke Pearson, a noteworthy keyboardist and composer ("Cristo Redentor") in his own right, taking over Quebec's duties—Blue Note's sound extended beyond its bedrock into more progressive realms, as a number of younger player/composers used the raw materials of hard bop and kneaded them into their forward-looking styles.

Again, piano players took an important role in extending Blue Note's reach. Herbie Hancock, Shorter's colleague in

the Miles Davis group, knew his way around the hard-bop the Mites Davis group, knew his way around the hard-top-sound, as he demonstrated with his compositions 'Water-sound,' as he demonstrated with his compositions' Water-ingressionstitic pieces like 'Maiden Voyage.' 'Likewise, Andrew Hill was schooled in the style but daringly incropo-rated free-piaz elements on his albums 'Smoketack,' 'Black' Fire' and Peint OI Departure' (the latter of which Fere-winging of 'Cut To Lanch' for the label, 'McCop' Tyner brought his tumbling pianistic attack, honed in John Coltrane's quartet, to his Blue Note recordings as a leader.

Many of the men at the forefront of the decade's most visionary (and controversial) music cut dazzling records for Blue Note. Ornette Coleman shocked listeners by featuring his 10-year-old son Denardo as the drummer on his 1966 album, "The Empty Foxhole." Coleman's longtime cohort, trumpeter Don Cherry, crafted his most extravagant state ments on the Blue Note albums "Symphony For Im-provisers" and "Complete Communion" (which introduced Argentine saxophonist Gato Barbieri). And Cecil Taylor unleashed torrents of piano on "Unit Structures" and "Conquistador." Other players with straight-ahead credentials, like saxophonists Jackie McLean, Joe Henderson and Sam Rivers, extended their stylistic reach as leaders for Blue Note.

STEPPING INTO TOMORROW

By the late '60s, operational and staff changes would alter the course of Blue Note. Alfred Lion retired in 1967, when the label was purchased by Liberty; he died in 1987, as the any's commercial fortunes were flowering anew. The indefaugable Frank Wolff continued to produce sessions for the company until his death in 1971.

Though the straight-ahead jazz upon which Blue Note had built its foundation began to fade in popularity in the late '60s, the label continued to bring forth hits from new additions to its roster, and at least one company cornerstone. Trumpeter Donald Byrd, who had played on innumerable hard-bop sessions from the '50s on—and created the groundbreaking choral set "A New Perspective" in 1964-became one of Blue Note's major pop hitmakers during the "70s with such funky fusion-oriented albums as "Black Byrd," "Street Lady" and "Stepping Into Tomorrow." Other stars of the era Lady and Stepping Into Iomorrow. Other stars of the era included suxophonis Ronnic Laws (brother of Hubert Laws), guitarist Earl Klugh, flutist Bobbi Humphrey and violinist Noel Pointer. Beginning in 1975, the label's glittering her-itage was restated in a series of reissues created by Michael Cuscuna and Charlie Lourie (who would later draw extensively on the Blue Note catalog at their award-winning reissue label, Mosaic Records).

GENERATION NEXT

Liberty was purchased by EMI in 1980, and, by mid-decade, the revitalized Blue Note was releasing music by artists who would set the key for the label's history. Foremost among these were such virtuosi as vocalist Bobby McFerrin and guitarist Stanley Jordan, who produced major crossover smashes for the company.

Blue Note is moving toward the millennium with one of the most glittering rosters in all of jazz, and one that builds on its formidable history with giant steps. Among the key players of this rising generation are saxophonists Joe Lovano, Javon Jackson and Don Byron; vocalists Dianne Reeves, Cassandra Wilson, Holly Cole and Kurt Elling; pianists Jacky Terrasson, Gonzalo Rubalcaba, Eliane Elias and Renee Rosnes; guitarists Kevin Eubanks, Fareed Haque and Charlie Hunter; and the organ-driven combo Medeski, Martin & Wood.

Perhaps the most significant Blue Note hit of recent years was Us3's 1994 crossover, "Cantaloop (Flip Fantasia), mated a sample of Herbie Hancock's "Cantaloupe Island" to hip-hop beats and some on-the-money rapping. This prescient top-10 pop entry seemed to summarize Blue Note in the '90s, as it spanned both the label's insuperable past and what looks to be a blindingly bright future.



VER-FNDING IRTHDAY

Grs, Carde end Clubbing Highlight A Year-Long Music-And-Merketing Celebration

If a winning campaign oparates on multiple fronts, Blus ote's 50th-anniversary celebration is likely to revei in trinph. The label's offensive is a inbyrinthian affair, a com-shensive blend of music and marketing. The Initiative began Sept. 28 with an acknowledgen of roots. The release of five discs under the heading "Hot lazz" reminde just how deep the label's archive ers. in many ways, the music on "Blue Note Swingstes," featur-ing Tiny Grimas, ike Quebec and Benny Morton, emong there, helped chape the imprint's image back in the 1940s. "The Blue Note Jazz Men," is a double CD comised of work by seminal American improvieers Edmond ali, Sidney DaParie and Jamae P. Johnson. These titles present the CD debute of this historic material. Oct. 6 sew the release of "Herbie Hancock: The complete Blue Note Sixties Sessions." The eix-disc boxed set is a cornerations of the modern-jazz canon, represent-ng the ilon's share of studio work done by the inventive

enist/composer during an era when he was also part of A mere six discs pales when compared to the 14 it akes to present a thorough overview of the label's accomplishments. "The Blue Note Years" is a massive, imited-edition compendium that features an oversized, 36-page bookist of rare Francis Wolff photos and Michael

Cuecuna liner notes. Two of the 14 diecs are dedicated to current Blue Note artists such as Eliane Eliae, Brian Blade and Diane Reaves performing classic Blue Note composi-

BLUE NOTE TAKES MANHATTAN

Club dates for label artists will be part of the ongo elebration, in Manhattan and across the country. A nonth-long barrage of Gotham engagements is being trumpeted under the heading "Blue Note Takes New York." This month, prized vanues such as the Village Vanguard, Birdland, Blue Note, Iridium, Sweet Basil and he Jazz Standard are schaduled to present averyone fro scky Terrasson to Cassandra Wilson. Pete "LaRoca" Sime in a more ambitious program, Blue Note will bring und to those for whom New York is just a faint glim-

ner. An ail-ster ensemble of the label's musicians, operatng under the name New Directions Band, is scheduled for 20-city tour of the U.S. during April and May. ATINUM CARD GAME

Tangential promotions outside the concert and reta

rkets should also keep the iconic Blue Note trademark ulte visible. A platinum Blue Note Vise from First USA sank became available in November. Use of the Vise gen-erates points that can be traded for lazz marchandise, as well as a subscription to a jazz nawsletter with a column written by Blue Note CEO Bruce Lundvall. General Motore is another label ally for this 60th-

nniversary campaign; 2,400 GM dealerships across the ntry will have their Envoy eporte-utility vehicles outfi ed with a Blue Note sempler CD when prospective buyers rrive. Test-drives will be taken to Blue Note lazz bei umped out of high-end Bose sound systems, which are stock on many Envoye. Consumers will be able to cusmize their own CD from many tracks from the Biue

Perhaps most impressive, the January Issue of Esquire esturae a 24-page special section covering that month's ue Note club fest, as well as the history of the label, its npact on jazz in general and profiles of several artists. A Blue Note sempler CD is also included, in addition Equire will sponsor major-market ecreenings of a film olography that has been made about Blue Note's lineage

and anathatic. Smirnoff has been chosen as the official spirit of the anniversary calabration. Plans are also under way for the 1999 JVC Jazz Feetival to have an avaning exclusively cated to artists from the Blue Note roster.



Bruce LUNDVALL:

A prez who doesn't blow his own horn, the label's leader nonetheless has a long list of accomplishments. And his inspiration to do such good work remains the same as it ever was—"the music, always."

BY JIM MACNIE

ou could call Bruce Lundvall's career a long march, except it has involved as much swinging as trudging. For almost 40 years, the genial president of Blue Note has found ways to immerse himself in his first love: inz.

A two-decode stint at Columbia Records took him from office by to lop dog. There, during the "70s, he not only signed bot giants like Willie Nelson and James Taylor, but revitalized the label's once-mighty jozz roster with such talents as Herbie Hancock, Dexter Gordon, Max Road and McCoy Tyner. When he moved to Elektra in 1982, he quickly established a jozz division there, as well. He simply doesn't like to be too far from the action.

Just over a decade ago, Lundvold accepted an offer to rejuvenuela the then largly dormant Blue Note imprint, well-known as one of America's most volubled jazz labels. He has called it his "dream job." Under his swiplese, the company has gone from abo-van to champion. With sconic masters and impressive neucomers sharing space under one roof, it's currently considered one of the world's top jazz imprints on one of the world's top jazz imprints.

Over the last several months, the 13-member staff has been working on the numerous special events comprising Blue Note's 60thamiversary celebration. In a town littered with ho-hum press soirces, the campaign's October kichoff at New York's Bridland club was an almost impossible ticket to sever. Lundvall and his team have created a vibe that many people want to be part of. On the holiday-dogged streets below Landsull's third-floor vinduous, action abounds. Ditto for the exce's sanctum, which is more den than meeting room. On the day of our interview, everyone needed a minute of his time, and each hoped to get one of those reassuring Landsull smides in the process. His domain (which includes the Metro Blue and Angel labels) shilled up the stairs and down the hall, and commotion buzzed out of each dorrows.

Sometimes, it's hard to square Landwall's mussic-zealot persona with his rept as one of the industry's sourches statis. Sure, he talks strategy and market share with the best of 'em. But you often get the feeling he'd rather roll you also give some hip new session he's come across. Even his fiercest competitors won't denyth se sincerity of his fin-boy alpharodh. In it for the long haul, this is one jazz buff whose enthusism for the music seems oddly unfeltered by the travalis of domp business around the world.

Do you feel like Rommel, with all these campaigns taking place simultaneously? Well, to be housed about, Trom Everel, our general manager, did 90% of that work. Along with the guys from Convergence Marketing, that is. What's the cornerstone of the anniversary celebration? Well, the Equite thing is spectacular. If we had to pay for that as advertising, it would

Well, the Equive thing is spectacular. If we had to pay for that as advertising, it would be, well, we couldn't do it, period. Twenty pages, all Bue Note? That's a liga statement. And getting all the New York clubs to cooperate as well_that's a great job done by Jonnie Jimenez at the Bridge Agency. In a way, it all books how the elements of the campaign have a syvergy to them.

We have a great trademark and a great fusiory. But to have it continue in the way it has been going, I clike to see some extra validation. I clike to see seal diths have an impact on our current artist roster. The catalog is great and always will be, but, in a very difficult time for serious jazz music to sell enough records to make a profit, you have to make a commitment to some of these young players before you see a return. This should get some names out.

ne names out.

How big a job is it to ratchet things up like this?

We probably couldn't do this with our own marketing budgets, to be honest.

We didn't do anything even close to this for the 50th anniversary. Back then, we were working for different people, and it want't the right time. Now it is. We seen to such a supplementation of the su

When the dust settles, how do you, quantify whether it was all worth it? You can't specifically measure it, but you can feel it, sure. We'll check with the clubs to see about attendance rases with all the extra advertising, Looking at record sales will take some time, of course, but a general sense can be had. How did you design the New Directions band that's going to travel the

souther? The state of the younger jazz musicians we've become aware of in the last year or two are a bit more adventurous than the generations coming last year or two are a bit more adventurous than the generations coming before—the whole Young Lions, bop-reduct characters of a few years ago. These new guys are a bit left of center as writers and players, and over the last year or so, we began to selectively

sing, these people. We missed some, like Mark Turner, who I think is terrific. But we got some, too, like Jaw Moran, who's equally great. Mark Shim we got early on. And Stefon Harris, who we wanted on Blue Note immediately upon hearing him. Brian Blade is another—antastic. So, this generation is very fertile. But it's hard for them to go out of New York as leaders.

Is it easier to promote a young unknown than it is an older artist who's too well-known, perhaps? You've worked with both, championed both.

Nou've worked with both, championed both.
Probably, It depends, I would ages that, if is a
gay who been around for a while, the clubs probete? This side, some of the clubs, the legs are
ete? This side, some of the clubs, like the Jazz
Sandard or Birdland, will gladly take chance
on young arrists. As far a selling records goes,
the downated of already having a reputation is
with another. Never paz Bisteres say, "What
album should I bay? There are 25 Freddie
I tubberd records hee?" And that's a problem.
I tubberd records hee?" And that's a problem,
into selling records. Right now, Bue Nov's doing
some records as one-offs. There are some master
the whole of the control of t

You're known as the exec who never really left the ranks of fandom—you're often seen in the clubs sniffing around for new talent. Will that A&R thing forever be part of you?

Well, I started going to clubs when I was I4, listening to Bird and everybody else. I borrowed a driver's license from a neighbor so I could dress up in a suit and look old enough to get into these places—Birdland, Downbeat, Bohemia. I took a bus from Ridgewood, N.J., and went to the Colony Record Shop to buy 10-inch records and 78s. It was me and three other guys who were into it, and all our



BLUE NOTE, Congratulations to Blue Note Records for 60 years of being the finest in jazz.

passion prevails



Tomas and the

Unburied Treasure:

A Vital Reissues Program Keeps The Label's Rich Past Ever-Present

BY JOE GOLDBERG

et us now praise famous men: Albert Ammons, Meade Lux Levis, Earl Himes, Sidney Bechet, Charlic Christian, Thelanious Monls, Bud Powell, Mili Jackson, Horace Silver, Niles Davis, J.J. Johnson, Herbies Nichol, Art Jackb McLeon, Lew Morgan, Freidie Hubbard, Deviter Gordon, Jimmy Smith, Grant Green, Joe Henderson, Wayne Schotter, Herbie Hancock, Kenny Dorbana, McCollyner, Andrew Hill, Eric Dolphy, Ornette Coleman, Cecil Tighen, Joe Lownson, Gorzule Musleaba, T.S. Monh. Tony Lux Lewis, Earl Hines, Sidney Bechet, Charlie Christian,

That is a list, far from complete, of people who have recorded for the Blue Note label over the past 60 years, and looking at it is like looking at a list of compositions by Gershwin, Porter, Rodgers or Kern: It leaves you wondering, for a minute, if anyone else ever did anything.

Let us also praise Alfred Lion and Francis Wolff, who came to this country from Germany to escape the Third Reich. America was jazz to them, and jazz was America. Their first recording, in 1939, was by the boogie-woogie pianists Albert Ammons and Meade Lux Lewis. The repertoire was Dixieland and swing until the tenor saxophonist Ike Quebec introduced Lion to Bud Powell, Thelonious Monk and Tadd Dameron, and the new company became allied with mod-

PUTTING THE BACKLIST UP FRONT In publishing, books that continue to stay in print year after

year are called the backlist. Blue Note's backlist is remarkable and, for the past 14 years, it has been the province of Michael Cuscuna, who, after all this time, still does not have a formal title at the company

Two years prior to that, during a slump in the record business, Cuscuna formed, with Charlie Lourie, Mosaic Records, a company dedicated to high-quality reissues of jazz recordings, many of them out of print. Since Blue Note had, by that time, been absorbed by EMI, which showed no interest in res-urrecting the dormant label, Mosaic started with Blue Notes. Then, two years after that, CDs came on the market, and the

entire game changed. Everything old was new again.
Cuscuna's forays into the Blue Note vaults had revealed that Alfred Lion was extremely meticulous about his products. There were tapes of many sessions he had never put out, which, with the passage of time and the fluctuation in reputations, seemed to Cuscuna eminently worthy of release.

RE-BOP McLEAN

Then, in 1984, Blue Note was reactivated under the leadership of Bruce Lundvall. The great bop alto saxophonist Jackie Continued on page B-8 lue Note is one of the very few record companies whose "look"—label, logo, album-sleeve design, cover photos and typeface choices—has been as much a part of its overall reputation and regard as the recorded music of its adventuresome and often pioneering artists tucked inside.

The design aspect of the company began immediately in the 78-rpm-single era with founder Alfred Lion's forward-thinking choice of the now-famous "clean" blue-and-white label back in 1939 (originally lemon-lime yellow and blue sep labet back in 1959 (originally temoh-lime yetiow and bute syn-arated by a thin white stripe) and blossomed in the early '50s with the emergence of the long-play album with its graphics-display potential. While early album covers—partic-ularly those of John Her-

mansader—set the tone. it was the prescient hiring

of Reid Miles that thrust the label into its first golden graphics age, from the mid-'50s to the mid-'60s. Miles' design totality came from three main palette sources-his exciting and original use of frankly outlandish modern typefaces, his uncanny employment of black, white and one-color choices (which, in lesser hands, is usually limiting) and his synergistic coupling into his design of co-owner Francis Wolff's atmospheric black-and-



priated an apt-perhaps the most apt-musical-staff symbol. an eighth note. He stylized the note to its most abstract: ditch ing the vertical staff mark entirely, leaving an oval sitting beneath the flag, which he transformed into a single, fat hor-izontal bar. The record-release number was usually incorpo-rated inside the oval. Inside the bar, he incorporated the phrase, again set in san-serif type, and in capital letters, "THE FINEST IN JAZZ SINCE 1939." Beneath the flag, and across from the oval with its release number. Miles laid in the name BLUE NOTE

The stylized note has had more luck than the blue-andwhite label over the years and was removed from the album covers and labels only during the last U.A. takeover, return-ing after the label became a Capitol prop-

erty and surviving into the CD era, where it can been seen, ever so much smaller, on all of its current releases.

FRONT-COVER ART Twelve-inch LP album covers, now seem

ingly huge, were squares measuring 12% and were the perfect display tableau for recorded music, and consumers enjoyed their suitable "human" size. During the glory days of the LP. Blue Note's Miles had field day with the format and became a founding member of the designers who raised LP design to an art form.

It is important to remember that, by the mid-1950s, when young record buyers of the pre-rock era went searching in shops for the hippest of the hip, Miles' LP covers were statements of their own. They were not just fresh and new-looking but loaded with emotionally significant ramifications.

Thoughtful Blending Of

cropped. The mix knocked the jazz-record-buying public on its ear. Not that some of the label's competitions didn't produce snazzy covers-but under Miles' eye and hand. Blue Note's, release after release, were consistent stunners and are prized and viewed as design icons of their time today.

THE LABEL

The famous, ever-cool Blue Note label, imprinted on mil-lions of records since its debut in 1939, is a bold, Banhaus-inspired design that begins with a pure white circle offset by vertical and horizontal slivers of blue on the left and bottom edges, upon which the word "BLUE" is

set vertically and the word "NOTE" set horizontally, both in white san-serif type. It had flash; it said, proudly, "This is

When the industry shifted to 331/4rpm microgroove long-play albums, the label remained, albeit with more detailed multi-track listings and company-address information. Collectors now spend hours noting the subtle changes in the label look throughout the '50s and '60s onward. In 1965, Liberty Records bought Blue Note, although Lion and Wolff and designer Miles still continued to work on releases for a time. Except for small

modifications, such as the small script ownership ID, the original label design was carried over intact. However, in 1968, when United Artists purchased the Liberty catalog, the continuity was interrupted.

Gone was the blue-and-white label; replacing it was a fairly mattractive black label that carried over the Blue Note logo at about 10 o'clock on the label. That too changed around ar about 10 octock on the tabet. I nat too changed around 1973, when a dark blue label was introduced, both on new releases and reissues, which carried over to 1978, when the label, through a default deal, ended up as an EMI-America property, the same corporation that owned Capitol-Conicidentally, those dates marked the deldrums of interlest to the control of the control o in "straight-ahead" jazz. In 1984, Capitol revived the imprint, and the mothballed original label returned with those first releases in 1985.

THE FRONT-COVER LOGO

When founder Lion made the switch to long-play albums in the early '50s, there was not yet a label logo; just simply the company name on the front and back. It was designer Miles who created it, in 1959, after using a short-lived vertical rectangle on a few 1958 releases. For the new one, Miles appro-

Music And Design Ensure That BN Releases Catch The Eye As Well As The Ear



Blue Note covers, with Wolff's realistic photos of tırban, welldressed black men, coupled with the too-cool Miles cover designs, were on the cutting social edge as well.

PRO-SOCIAL '60S

With larger budgets, Miles and Wolff worked more in the early '60s on full-color covers. The experimental use of typefaces remained, but, as the decade blossomed, the focus changed, especially on releases by the label's more commercial

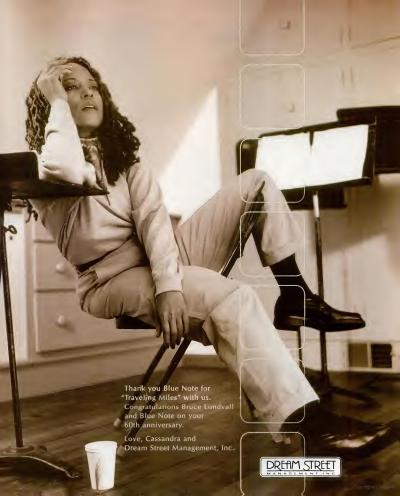
"soul jazz" artists, which often featured shots of the well-dressed artists sidling up to expensive cars. There were also many covers that featured, significantly, black women, which at the time was also a step forward for the industry.

In the soul-music/rock era of the late '60s and early '70s, in fact, many of Blue Note's artists were replaced on covers by boogaloo babes, black and white. By the 70s, in the U.A. stable, and with the original partners and Miles gone, many Blue Notes, under the art direction of Bob Venosa and others, featured psychedelic gatefold productions (and more hippie chicks) in an effort to keep up with the suffocating competi-tion of pop-music releases. The releases moved more and more toward fusion, but, by '81, the imprint was in limbo.

'80S RE-EVALUATION

By the mid-80s, though, a new generation of record buy-ers began to view the classic Blue Notes—both the music and the covers-with a new regard, and, as a Capitol imprint, the label began to get the respect it surely merited. The design of new releases drew upon the Lion-Wolff-Miles tradition, and, Continued on page B-18

B-6 BILLBOARD TRIBUTE BILLBOARD JANUARY 16, 1999



UNBURIED TREASURE Continued from page B-6

McLean, who signed with Blue Note in 1959, had unreleased music issued by Cuscuna, and is a Blue Note artist again today, says, "Blue Note, as it was when I signed with them, is not the Blue Note that exists today. Times are different, and the way they approach things seems to be different, but it's still a great company. They still give young musicians a chance to record. The only difference is we're not living in the times of Frank Wolff and Alfred Lion. It was a much smaller operation in the beginning, much more personal. But they're continuing on with their quest to put out good music. I think Bruce Lundvall does a wonderful job."

Recently, Cuscuna has inaugurated the Connoisseur Series, reissues of classic albums with 24-bit remastering by the famed Rudy Van Gelder, extra tracks where possible and some of the Frank Wolff photographs that did so much to give Blue Note its distinctive look. Newly released are some of the earliest casualties of the LP era, 10-inch albums that were phased out as 12-inch became the thing and were never recoupled into 12s. These include some of the swing recordings under vari-ous leaderships made as "The Blue Note Jazz Men," record-ings by trumpeter Howard McGhee, pianist George Wallington with early Quincy Jones arrangements, French-horn player Julius Watkins and Gil Mellé, later a successful film composer. Also forthcoming are a set by pianist Sonny Clark with John Coltrane and unreleased Grant Green.

Of course, reissues mean boxed sets. Already, Blue Note has reissued comprehensive boxes by Thelonious Monk, Bud Powell, Miles Davis, Clifford Brown (actually in book format), Dexter Gordon, Sonny Rollins and, most recently, Herbie Hancock. "Four years ago," Cuscuna says, "it wouldn't have occurred to us to do a Herbie Hancock box, but now we see it



as a very deluxe way to present an important artist." In the spring, there will be a four-CD retrospective overview of the works of Horace Silver, who was with the label from 1952 to 1980, longer than anyone else.

And now, there is the most impressive boxed set of all, a 14-CD production called "The Blue Note Years," 149 tracks that may amount to the most comprehensive best-of collection ever seen, and a history of the times. Michael Cuscuna supplies the notes (Bob Belden for the final volume), and there is a collection of photographs by Wolff and Jimmy Katz.

The collection contains some of the greatest jazz recordings ever made. There are seven two-CD sets, arranged chronoever made. There are seven two-CD sets, arranged chrono-logically and stylistically, and, in just the first set, you can find both Sidney Bechet's "Summertume" and Thelonious Monk's original recording of "Round Midnight." There are record I love, such as "Profoundly Blue," made under the aegis of New Orleans clarinetist Edmond Hall, with Charlie Christian on acoustic guitar (for the only time on record) and blues pianist Meade Lux Lewis on celeste. And there are masterpieces I had never heard before, like Joe Henderson's exquis-ite performance (under the leadership of drummer Pete LaRoca) of Jerome Moross' "Lazy Afternoon.

The titles of the seven volumes are largely self-explanatory:
"Boogie Blues & Bop," "The Jazz Message," "Organ And
Soul," "Hard Bop And Beyond," "The Avant Garde," "The
New Era" and "Blue Note Now As Then." Included are all
the famous men mentioned before, and, since times change, some famous women, too—Elaine Elias, Cassandra Wilson Geri Allen, Holly Cole, Dianne Reeves and Renee Rosnes.

The last set is produced by saxophonist and arranger Bob Belden, who is, like many of us, nostalgic for a past he didn't participate in. "We could only imagine," he says of his youth, what it was like to have a choice between a new Blue Note and a Prestige and a Riverside record, trying to decide which Johnny Griffin sideman appearance to get, and then go home and listen to it for the first time." Fittingly enough, Belden's set consists of material from classic Blue Note sessions, reinterpreted by the label's roster of today. This set comes as close as we are ever likely to get to defin-

ing the essence of Blue Note. I wouldn't attempt to define that essence, but perhaps it was done as well as it could be by something Miles Davis said into one of Rudy Van Gelder's microphones after a take of a blues with Cannonball Adderley: "Is that what you wanted. Alfred?"

CONVERGENCE GROUP IS PROUD TO PRODUCE BLUE NOTE'S 60TH ANNIVERSARY PROGRAMS

Congratulations Blue Note The Best Brand In The Business

- Blue Note Takes New York
 - over 200 performances. January 1999 Blue Note Special Section
 - Esquire, January 1999
 - Camel/Esquire New Directions Tour
 - Camel New Directions Photo Essay

 Esquire, February 1999
 - GMC Envoy To Blue Note Personalized CD
 - Blue Note Platinum Visa Card
 - Blue Notes Newsletter
 - Smirnoff's Blue Note Martini

con Vergence group, inc. New York, NY



of Cool Struttin'



CONGRATS FROM
THE CATS AT
EMI MUSIC DISTRIBUTION

EMIMUSIC



meet you at the jazz corner of the world



Sidney Bechet
Art Blakey
Donald Byrd
Ornette Coleman
John Coltrane
Miles Davis
Dexter Gordon
Herble Hance
Joseph Henderson
Andrew Hill
Freddie Hubbard
Jackie McLean
Hank Mobiley
Theionious Bowell
Sonny Rollins
Sonny Rollins
Wayne Shorter
Horace Silver
Horace Silver
Jimmy Sineth
Cecil Taylor
Stanley Turrentine



the finest in jazz is still being made

Bob Belden

Jane Bunnett Don Byron Bob Dorough Kurt Elling Tim Hagans Everette Harp Stefon Harris Lena Horne Javon Jackson Rodney Jones Joe Lovano Medeski Martin & Wood Jason Moran Pieces Of A Dream Dianne Reeves Max Roach Renee Rosnes Chucho Valdés



LUNDVALL INTERVIEW Continued from page B-4

friends thought we were nuts. This is around 1950, 1953. We'd also go to the Open Door on Sunday nights and hear Monk, Blakey, Jackie Mac. It was great. What was Monk like onstage? I was a freshman in college, and I'd meet an older friend, and one night we'd arrived early to one of Monk's Open Door shows. Monk was there early, too, and he was very upset because he wanted the piano moved from the bandstand to the floor. No real reason why—the bandstand was only inches above the floor. So my friend and I did it for him. And he leans toward us and says, "You know, it doesn't take strength to move a piano...it takes art.

Then he starts playing. He finishes his set, and in comes Art Blakey with his band, and there's a huge back-and-forth between the two leaders. "You bastard," Blakey's saying, "I'm supposed to be playing here!" and, indeed, Monk wasn't sched-uled until the next week. Monk packed up and headed to the

bar and was very upset, sad in fact. Blakey apologized later, I think. I was a huge fan of Monk—bought "Criss Cross" as a 78. What was your teenage job that got you the loot to spend

The Bel Mar Spring Water plant down the street from my

I am thrilled to have found a new home at Blue Note Records. Thanks to Bruce for keeping the spirit alive and the music feeling young.

house. I'd wash the bottles and fill them. And, inside, I'd have on the Newark radio station called the SS Cool. Every day, they'd have a contest asking who was playing on the records, and every day I'd win. I'd shut off the water, run to the phone and every day I'd win. I'd shut oft the water, run to the phone and call. "That was "Sippin" At Bells, and that was Miles!" About a month went by, and I'm called on the carpet by the boss. "We don't do any business in Passaic county; why are there all these calls to Newark?!" They docked my salary to the tune of 10 bucks, but I had my winnings, all these chits, and I traded them in at Ozzie Cadena's Savoy Record Shop in Newark and got a few 78s. Apart from girls, music was the most important thing in my life, always.

What was the first jazz record you bought with your own

The first record I had was when I was around II or so. A record of 78s with four albums in a sleeve. It was a boogiewoogie piano record on a budget label by a guy named Bobby Mosley. I'd never heard of the guy, but I was totally turned on by the music. And there was a place called Comet, which sold radios, appliances and used jukebox records—it was a front for the mob. And I'd buy the jukebox 78s: Hamp, Louis Jordan. One time, I tripped, fell into the records and knocked over a whole row of plastic table radios. I thought the guy was going to kill me.



Has being a fan helped you as you've traversed the industry? Mike Berniker and I were roommates in college, and we colled our collections and headed down to Philly to hear Clifford Brown and Max Roach. We were so into it. I played bad saxophone and booked gigs and did whatever I could to be in music. IBM and other companies were recruiting college kids, but that was miles away from me. I didn't want any part of big business. And I tried to get a job at Blue Note Records. And, because I booked bands at Bucknell, I got to meet Willard Alexander. Nothing happened. I wound up working in an ad agency instead. In '58, I was drafted.

We shipped out to Stuttgart. Over there, we went out all the time, too. Horace Silver, symphonies, opera house, Chet Baker, Jazz at the Philharmonic—it was all very happening. And, yeah, we'd go to Paris to hear Bud and Dexter. The very last thing I did in Germany was buy Cannonball's "Something Else." Stood outside the shop, looked in the window and used my last German marks to get it. Then when I got home, on the way back from Fort Dix, I stopped by Sam Goody's in Paramus and bought "Blue Train." Two great memories I had from col-lege were being at Birdland when Clifford and Blakey recorded "One Night At Birdland." Then I was at the Bohemia when they made that record. So I've got some odd Blue Note con-nections. I got home, and Mike Berniker called. He was working as a trainee at Epic, and I said, "I've gotta get in there." I'd looked into insurance in Hartford—horrible.

The pressure was on 'cause I needed a job—I was a ner-ous wreck. So I called Bill Gallagher at Columbia. I told him I'd work for him for nothing, just bus fare into New York. He said, "I'll call you back." I thought that would never happen, but he did, that night: "You start Monday, \$80 a weck." Best oment of my life. I was in. But, had he not said that, I likely wouldn't be here. A very moving thing.

Blue Note's seen as a happy family. Does the small staff

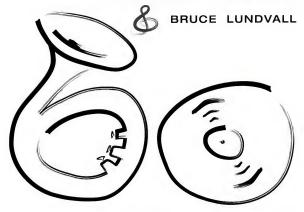
foster that vibe?

For any jazz label to be successful, you need people who love the music. For me, our current cast of characters isn't too different from the early days at Columbia records, where all Continued on page B-14



CONGRATS!

BLUE NOTE



FINEST IN JAZZ 1939 -1998







Thinking back over the years, the albums that i've collected on Blue Note-from Tadd Dameron, James Moody, Art Blakey, Horace Silver, Lee Morgan, Jimmy Smith, Grant Green, Wayne Shorter, Herbie Hancock and Kenny Dorham (to name just a few-give you the sense of just how important this latel has been

-Temmy LiPuma

LUNDVALL INTERVIEW Continued from page B-12

these distinct personalities were in it for the same reason. It was magical there early on: Goddard Lieberson, John Hammond, Mitch Miller, Teo Macero, frying Townsend, Boh Cato, Tom Wilson. Extraordinary. These were not business men per se-just guys with a creative flair and creative vitality for the music. In other words, John Hammond wouldn't know a hit single if he fell over it. He would never even ask questions about sales potential. But he knew a unique artist every time.





Was there less obsession with hits back then?

In this business and every business, it's "I want to see a hit." Columbia was the leading record company. Goals for success are taken for granted. But the direction was music-centered, and that's what I've tried to carry through. We're just middle-men—our job is to get to get the arrist to the people. Around here, it's great: a small group of people who like each other. And that's important, especially at my age. Could Blue Note be the label it is without Capitol, without

the mother ship?

No, because the mother ship provides the financing and the support in every regard. If you're working for a company that's not interested in jazz, then you can't possibly win. If it's treated like a real second-class citizen, you lose. I've had seven hosses since I've been here, and each has been supportive of the label. Now, we have always made a little profit, which is crucial, because these guys are businessmen, too. Some years have had 21% return on sales, others 8%. So...there's often a profit. But Capitol has supported us, and that's surprising because I've seen it not happen at other companies. I've had the occasional pop successes here—Richard Marx and Natalie Cole—so that helps.

How did it happen? I was still at Elektra, and Bhaskar Menon offered me the chance to revive Blue Note, and I said, "It's my favorite label, so it's definitely an interesting proposal." He said he'd let me do the pop label Manhattan as well. Elektra wasn't big enough to have two CEOs; Bob Krasnow was the chairman, and I was the president. We'd turned the label around a bit, we were Continued on page B-16



CONGRATULATIONS BLUE NOTE RECORDS FOR PRODUCING 60 YEARS OF THE FINEST JAZZ

and Unables for making our family a part of your enforcetion

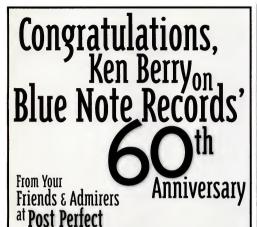
JANE BUNNETT, SHIRLEY EIKHARD, MARC JORDAN,
RENEE ROSNES, CHUCHD VALDEZ.

from your friends at EMI MUSIC CANADA



www.emimusic.ca





Congratulations!!!

George Wein &

Festival Productions, Inc.

THERE'S SIMPLY NOT ENOUGH SPACE – OR AN IMAGE PERFECT ENOUGH – TO SHOW HOW WE FEEL ABOUT BRUCE LUNDVALL, TOM EVERED, AND EVERYONE AT BLUE NOTE ON THEIR 60TH ANNIVERSARY.



CHECK OUT OUR WEBSITE TO SEE WHAT WE MEAN.



As a lifeling fan of jazz. I have found that its spirit of improvisation and redeed spontaneity have been inspirational in the making of my film. Blue Note Records transis as the epitime of that ideal—music created in the moment, lusting a lifetime.

-Robert Altman

LUNDVALL INTERVIEW Continued from page B-14

lucky with some of the Solar products and Linda Ronstadt's "What's New?," so 1 felt I'd accomplished something with Bob. And Bhaskar's offer looked good. I've been here ever since.

since. You have to have numery successes to balance the about of the roster! Acoustic swings "NAC or vocatila signal both of the roster! Acoustic swings "NAC or vocatila signal Well, it always helps to have a Bothy McFerrin, ISS, floar Revers, Meekas, Marin & Wood and Casanders—all these arists sold as well as many pop arists. Everett Harp, Richard Ellion. There is a pure commercial aspect to this, and that's where crossovers take place. If seen it happen at Columbia, with Herbie Hancock and Return 16 Proverve and Bob James. I signed all of them, and they sold like pop arrises. It's not the order of the days but a can happen.



Cassandra Wilson: Her jazz sells as well as pop.

Cassandra's ascendance was out of the blue. Do singers always have an edge over instrumentalists, as far as pop appeal goes?

aspeal goes?

Well, there's big success for GRP with Diana Krall. And, yes, we've done great with Cassandra. But, in general, I'm not sure that mere'b being a singer will get you down the road. I'm not sure Verve has had those kinds of numbers with Shirley Horn or Abbey Lincola. Actually, they're having some now with the Will Downing record. But there's generally a leg up with singers sure, I agree.

But, I don't make those judgments when I sign somebody. It's true that we have more piano players than we prokably should, but if another one came along who was different, I'd go for it. Although, if I had no tenor players, I might say "Gee, let's get one."

Who is the prime competition for Blue Note these days?

Nerve, without question. Especially when you include the impending deal with GRP and Impulse. And then Warrier Bros, and then Columbia from time to time. Columbia doesn't seem to be as active as they once were in terms of new signings. Was it hard to lose John Stofffeld to Verve a couple of years ago? Hed been with Blue Note quite a while.

Very hard. He had decided the was going to stay with us,

very hard. He had decided he was going to stay with us, and then, for some reason, he changed his mind. These things happen, you know. He was a very good-selling artist for us. His biggest album was the one with Pat Metheny. I'm happy to see the success John's having, because he deserves it—he's a wonderful player and a nice man.

Continued on page 8-18

**Con







vou've put the

ir markets.











...and the entire team







Happy 60th Anniversary to all of our friends at Blue Note Records

From all of your friends over the last 10 years at DL Media

> Kim Berry Monifa Carson Sonia Croker Maria Echeverria Kim Ewing Ida Shaw-Forbes John Fossett Amber Jaynes Sophie Darve-Johnson Don Lucoff Loretta Molta JR Rich Brad Riesau John Rosenfelder Ellie Sarty

Diana Sergi Carol Wasilok THE FINEST IN JAZZ PR SINCE 1988

phone (610) 667-0501 fax (610) 667-0502 email dlmedia@earthlink.net

Congratulations

BRUCE, TOM, SAUL, BRIAN, ANDY

and the entire

BLUE NOTE

for 60 years of Success

All Our Best.

RACHELLE FERRELL

and your friends at

KENT BLACKWELDER MANAGEMENT

BILLBOARD JANUARY 16, 1999 BILLBOARD TRIBUTE B-17



TO BRUCE, TOM AND ALL AT BLUE NOTE:

Congratulations on 60 years of great artistry and great success

We're proud to be part of the legacy

Best wishes from your friends at SHORE FIRE MEDIA

Representing the most important artists in jazz... ... and rock soul Latin. country, classical and gospel.





LUNDVALL INTERVIEW Continued from page B-16

Is running a jazz label like running a baseball team—one simply buys oneself a roster? No. Sometimes there are bidding wars, just like in pop

No. Sometimes there are bidding wars, just like in pop. More often, it's about finding people who are not well-known and signing them anyway. We've had our competitive situa-tions here: Jacky Terrasson, Chucho Valdes. Verve wanted Chucho badly, because he was with Roy Hargrove and all. That was a bidding situation. Joshua Redman, who we lost to Warner Bros., was also a bidding situation.



Why did Chucho choose Blue Note?

My history with him, I think. We go back to 1977 and Irakere, who I signed to Columbia back then. No one had ever gone to Cuba to sign an act and all that stuff. Over the years, I went down and visited with him, so we had a relationship. Chucho came into his own by touring with Hargrove and began to play here over the last few years. That's when

and degan to Jany interests to the state we year.

Let's stop at Cuba for a moment. These days, the music is totally ehic. Too were on the scene decades ago. What drew you to it? Do you remember having your ears opened?

Sure, it was incredible. I'd signed the Fania All Stars at

Columbia and had heard about Irakere. Jerry Masucci got us our visas, and we went down in '76 and saw Irakere in an open-air concert and were completely blown away. I vowed I'd sign them, one way or another. We found a way and did. They actually opened for Steven Stills on a tour back then. That's when Arturo Sandoval and Paquito D'Rivera were in he band. They were astonishing-polished, interesting, fresh. Very powerful music

Jazz reissues are everywhere. How many times can one title be revived?

Catalog is 50% of our business, and it does often bail us out. which is true at Verve and true at Columbia, as well. The costs are amortized. We've released an awful lot, but it's the backbone of any label. Capitol as well. Not just jazz; Sinatra, the Beatles. Incredible sales.

Blue Note doesn't keep reissues in print for long.

They go and they come...and go again, yeah. Everything can be reinstated. I'm finding that artists I signed in my first couple of years here have just been reissued! The records run

their course, they slow down, and you bring 'em back when the time is right. Joe Henderson's "The State Of The Tenor," for example. We'll keep doing it that way. Is there a title close to your heart that hasn't been reissued

because it's too obscure?

Yeah, Serge Chaloff's "Boston Blow Up." That should come out, and it will. We finally put out "Blue Serge." Maybe some Larry Young titles, too.

Tell me about your deal with Mosaic.

We have invested in a joint venture with Mosaic so that we're 50% partners, the intention being to develop a mailorder expertise through [direct-mail firm] True Blue, which Mosaic is part of. Of course, they'll be doing more boxed sets of our archived material, but the rationale is to expand into mail-order in a professional way. True Blue has a very active mailing list of 50,000 or so.

Jazz in America: is it getting easier to get the music off th ground?
That's very, very difficult to answer. But no, I don't think so. I'll tell you this. In the area of smooth jazz, the sales have come down-in some cases by half. And making those records is costly. So, selling big is required. As far as acoustic music goes, it's always been tough selling serious, straightahead jazz. This new category, whatever you want to call it— Medeski. Martin & Wood, and Charlie Hunter—those kinds of things have a better commercial chance. But we have a long history of straight-ahead acoustic jazz, and it is difficult, no doubt, to sell meaningful numbers of that music. We just try to make the records economically. It's hard to sustain sales on an artist. Say a young listener gets into Joshua Redman and goes nuts and buys his first and second records. But then they want to explore Coltrane or Dexter, and they move on. Stefon will have a real success with his next record. The groundswell is real. But can he sustain a strong sales level over the years? Tough question. That's one reason I love Lovano. He sells steadily—all his records sell around the same number. Reliable Joe.

LOOK HERE

Continued from page B-6

perhaps because of an additional interest from respectful buyers in the Japanese market, reissues were given back their

Today's Blue Note CD covers are more free-roaming than their predecessors, since the range of music styles of artists on its label roster is wider than those of vore—although the classic label and the logo are intact.

The label designers, of course, "weave through the tradi-tion set by those men," says Gordon Jee, creative director for Capitol's Blue Note as well as Angel Records. "You're always in their shadow." He cautions that, with too much imitation of the golden-era look, "you'll always fall short, and frankly, that vocabulary has been co-opted—it really doesn't represent jazz anymore. It's a different world now, and so we're trying to break out with new looks." Whether it's a straightforward color studio portrait of ma

Whether it's a straightforward color studio portrait of mas-ters like Lena Horne or Tommy Flanagan, or slightly quirky, mosaic-like integrations of photo portraitures, type and graphics like the recent Jacky Terrasson, Kurt Elling or Rena-Rosnes albums, Jee says, "We're trying to push the image, to engage the viewer/listener to look at or get a chuckle or dis-cover small things there. It's the kind of freedom you have in jazz."



BLUF NOTE RECORDS AND BRUCE LUNDVALL









CONGRATULATES

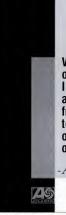
– Blue Note on 60 years of Great Music —



As a proud partner, we extend our very best wishes for every success in the future to one of jazz music's preeminent record labels.

BORDERS*





With profound admiration
on behalf of everyone at Atlantic,
I salute Blue Note Records
and our friends
from Alfred "Stompy" Lion
to Bruce Lundvall
on 60 years
of making great jazz music.

-Ahmet Ertegun

THE ATLANTIC GROUP
O1999 ATLANTIC RECORDING CORP
A TIME WARNER COMPANY

BUT YOUR JAZZ IS STILL TIGHT

™FINEST™JAZZ SINCE 1939

THANKS FOR LETTING US SHARE IN THE LEGEND

alivague

COLVEANS

BAU-DA DESIGN LAB, inc. NYC



PAN-DA-DA-HAUS

BMG Dazzles Its Directors During Confab In Germany



Teking it to the top ere the members of Another Level. Shown, from left, are Bobak Kianoush, Weyne Williams, Dene Bowers, and Merk Baron.



Reaching for the stars are the members of Innosense. Pic tured, from left, are Veronica Finn, Mandy Ashford, Nikki DeLoach, Amanda Latons, and Danay Ferrer.



Performing et the Schloss Johannisberg for the BMG teem ere the Chieftains. Shown, from left, are Derek Bell, Patrick Fitzpatrick, Peddy Moloney, end Mett Molloy.



Sami Sirvio and Harri Menty, vocalist Joakim Berg, and drummer Markus Mustonen.

WIESBADEN, Germany—BMC Entertainment International recently hosted its annual managing directors' conference in this German apa town, and a number of the company's top international acts performed for the Sb-plus delegates, Among the acts showcased were the Chieftains, Kent, No Mercy, Another heart and show the Latertlinency were BMC Entertainment International president/CEO Ruff Gassner and BMG Entertainment president/CEO Ratus Zelnick.



The BMG Entertainment internetional team essembles for the conference scrapbook shot, led by Rudi Gassner in the front row, second from right.



Relaxing in Wiesbaden, from left, are Rudi Gessner, BMG Ententainment International senior VP of finence and edministration Joe Goman, BMG New Zealand charimen Morrie Smith, BMG abe-Radiic senior VP Michael Smelle, BMG Entertainment VP of human resources tre Salten, and BMG Spain president José Maris Camara.



republica 3 Selinio, im Domey, and Johniny male mix in by with the band team Shown, from left, ere Rudi Gessner, Salfron, RCA Records president Bob Jemieson, BMG U.K. and Ireland VP of internetional tan Dickson, Domey, Strauss Zelnick, BMG U.K. and Ireland chairman/executive VP Central Europe Richerd Griffiths, and Male.



Norwegian vocalist Sissel performs with the Chieftains at the conference's closing dinner, held at the Schloss Johannisberg, Sissel, left, is pictured with beckup singer Mariann Listend.



Republica lead vocalist Saffron entertains conference del egetes at Wiesbaden'e Das Kurhaue club.



BMG Classics president Cor Dubois, left, mekes a point to BMG Classics Europe managing director Lars Toft, right. Lending an ear is Rudi Gassner.



No Mercy showcases its talent for the BMG maneging directors. Shown, from left, ere group members Gabriel Hernandez, Marty Clinton, and Anel Hernandez.

BILLBOARD JANUARY 16, 1999

FOREIGN MUSIC HITS A RECORD LOW IN JAPAN (Continued from page 42)

"The quality of record companies, production companies, and producers has improved," says King Records managing director Sumio Amanuma.

"Young people are satisfied with the music they make without [listening to] American or European music, Amanuma continues. "Their Japanese lyrics communicate well with young listeners-people know the singers through various media, especially TV The lyrics address topics of concern to young people. It's natural, while Jananese fans of foreign music basically don't understand the lyrics."

Notes Katsumi Nishimura, executive director of music publisher J. WAVE Music, "Technically, there's not that much difference between domestic and foreign musicians these days. The music sound itself has become more international."

A good example of the kind of Japanese act that is meeting the international competition head-on is female vocalist Misia. Her R&B-flavored debut album, "Mother Father Brother Sister," has sold more than 2 million conies since its June 24, 1998, release on Arista Japan

Paradoxically, one reason domestic product is doing well is that overseasased retailers Tower, HMV, and Virgin have helped to break down the conceptual barriers between foreign and domestic music.

Notes King's Amanuma, "In the past, Japanese and foreign pop music were different markets. Now the foreign record stores are selling J-pop "It's not that American or European music has gotten worse—it's because today's Japanese pop music

suits young Japanese," he adds, citing the way many domestic acts use English catch phrases to give their songs an "international" cachet. Others say a lot of American prod-

uct, in particular, just doesn't click with Japanese music fans. "It used to be that what was norm lar in the Billboard charts affected Japan, but since country & western

and rap started to do well in the charts, it's no longer been that way,' says J-WAVE's Nishimura. Notes Tower's Cahoon, "We had stores that didn't sell one copy of Garth Brooks' 'Double Live' the first

Nishimura says the Japanese want to hear melodicus music "Rut these days, with most American songs, we can't find good melodies," he says

week it came out.

Downsizing by Japanese labels is another factor behind the yogaku blues. Many major labels have cut back drastically on their internation al A&R staff (one label is said to have gone from 18 to four yogaku A&R staffers in the past year), making it difficult for them to promote anything besides superstar acts.

"We find it hard to get marketing support for all but the biggest international acts, partly because we're selling the import version that the record companies are selling at very low margin, and they probably can't afford the marketing support," says HMV's Dezelsky. "We end up doing a lot of stuff ourselves for international artists."

On a more positive note, industry observers say some of the international A&R personnel who have taken "early retirement" from the majors are now starting up independent labale

Industry observers say the majors should give more thought to importing instead of licensing foreign albums that might sell only 2,000 to 3,000 copies, And Hiroe Takahashi, an A&R staffer at recently established vogaku specialty label V2 Records Japan, says there's still no substitute for knowing your potential market and how to promote a given act effectively.

ITALIAN INDIES SAY FIMI

(Continued from page 43) members (five elected by the majors,

seven by medium/small labels). The second change was a membership cost structure weighted to the size of each company. The third was that the adoption of any resolution require the support of at least two of the three categories (large/medium/small companies).

AFI's new president, Franco Bixio-elected in October 1998-is president of Rome-based Bixio Music Publishing Group, operating the Cinevox, Bubble Records, and Music Strasse labels. He insists that AFI will remain important.

This situation was brewing prior to my election," he says, "It is not a happy situation in which to take on the AFI presidency, but we will continue as a significant representative body and seek to attract new members. I believe that while the majors and indies share some common goals at the political level, they each need their

own representative bodies. AFI's membership now stands at about 160 members, including music publishers, artist-management comnanies, and labels. The companies joining FIMI include the most successful Italian indie labels, including Time Records, Dig It International Do It Yourself, Energy, Expanded, IRMA Records, and Ala Bianca.

Commenting on his company's decision to move from AFI to FIMI, Max Moroldo, managing director of Do It Yourself, says, "AFI's membership included all types of companies, The record industry needs a body that specializes in issues affecting record producers and labels '

FIMI director general Enzo Mazza says, "The independent labels represent a dynamic part of the record market, and it has become vital to include as many companies as possi ble in the political lobby to define new regulations covering anti-piracy and electronic distribution via the nternet.

He adds that FIMI has provisionally extended its contract with market research company AC Nielsen for six months-until July 1-to compile its album and singles charts. "We anticipate forming a new independent company financed by the record. radio, TV, and market research industries to compile a new official chart during 1999," he says.

Music-Biz Dropout Paul Grady Returns

TORONTO-A lifetime passion for songwriting is the cornerstone of singer/songwriter Paul Grady's ex-quisite folk-styled album "Little Things," released here Oct. 13, 1988, by his label Patient Records and distributed nationally by Indie Pool

Grady, 48, quietly slipped in and out of the Canadian music industry two decades ago. He is perhaps best remembered in Canada for penning the Anne Murray tracks "You Can't Go Back," "Uproar," and "Another Pot Of Tea" in the 1970s. The latter was also recorded by Emmylou Harris.

Today, Grady works as a probation officer for the Ministry of Solicitor General and Correctional Services in Toronto's gritty inner-city region.

"[My job] deals with people who've received probation in lieu of a jail term," he says, "I made a little change in the [career] road with no regrets. No matter what happens with this new album, I'm not going to lose connection with the counseling, because people are in more desperate straits today.

Despite becoming a full-time probation officer in the mid-'80s, Grady kept an active interest in music, even taking a trip to Nashville in 1987 to meet with music publishers. "I was told if I moved to Nashville I could make a living However I was married and had started working as a probationary officer," he says.

PATIENT RELEASE

The following year, in talking with Lyman MacInnis, then managing director of Balmur Ltd. here, Grady learned that the company would be aggressively expanding its publishing activities. When MacInnis offered Grady a publishing contract, he accepted, staying with the company until 1994. In the course of assembling demos for Balmur with guitar/producer Doug Virgin, Grady decided to release an album, "Almost Memphis." It was finally released by Patient Records in 1997

"I wanted to still be a songwriter. and [recording] was a way of getting the songs into circulation," he says. "I didn't really push it. It's a good demo, but I knew I could do better. When I get rid of the first 1,000 copies, I'm going to reconfigure it. I've got about 500 lan *

Grady had firm ideas about what the follow-up, "Little Things," should be: tightly focused, less constrained, and more of a group effort

Produced by Rusty McCarthy and Bob Doidge at Grant Avenue Studio in Hamilton, Ontario, in the fall of 1997, the set features superb backing by McCarthy (guitars), Carl Rabinowitz (bass), Michael Sloski (drums), and Matt Horner (piano, organ, accordion). "One of the things I wanted to do

different was to play live," says Grady. 'I was overdubbed to death on the first record * Born in Peterborough, Ontario, the oldest of four children, Grady moved to nearby Lindsay, Ontario, at the age of 7 when his parents opened a restauily moved to Oshawa, Ontario, where Grady, influenced by hearing the Beatles, began to hang out at such local clubs as the Get, the Jubilee Pavilion, and the Green Door Coffee House. He also began playing guitar in the rock group the Trayll and with the Centennial Bedspread, a jug band,

While studying English at Trent University in Peterborough, in 1968, Grady was a member of the universi-

ty's folk music society along with such hudding singer/ songwriters as Ian Tamblyn, Robert Armes, Christopher Ward, and

Stan Rogers. "In the coffeehouses, people really listened [to performers]," says Grady. "You played with your lonesome guitar to absolute silence."

In 1969, Grady dropped out of Trent University and moved to Toronto with the intention of becoming either a journalist or a singer. Even tually, he teamed up with guitarist Peter Craig to form a folk due that played local clubs.

Grady was soon befriended by several members of Murray's inner circle, who were impressed with his musicianship and budding songwriting talent. They included Murray's bassist and group leader, Skip Beckwith; ber producer/arranger, Brian Ahern; and Cape Breton singer John Allen Cameron.

From 1970, when her single "Snow bird" soared up Billboard's Hot 100 Singles chart, eventually peaking at No. 8, until the emergence of Bryan Adams in the mid-'80s. Murray reigned without rivalry over Canadian pop music. Her early recordings, produced by Ahern, provided commercial breakthroughs not only for Grady but for such Canadian singer/songwriters as Gene MacLellan, Shirley Eikhard, Bruce Cockburn, Steve Rhymer, and Brent Titeomb

A former singer on CBC-TV's "Sin galong Jubilee" program, Murray moved from Halifax, Nova Scotia, to Toronto in January 1971. She formed Balmur with Abern and her future hushand, Bill Langstroth, to oversee her career. Helmed by Leonard Rambeau, who later became Murray's personal manager, Balmur in its first decade handled the management of Grady and Canadian singer/songwriters Cameron and Robbie Mac-Neil, pianist Frank Mills, and Anne's brother, Bruce Murray

"Brian Ahern and I hit it off right away," says Grady, "Brian, God bless him, put 'Uproar' on the B-side of 'Love Song,' which really helped me. 'Another Pot Of Tea' is the song people most comment on because Emmylon Harris also recorded it.

Cameron recorded Grady's "Get There By Dawn" as the title track of his 1971 debut Columbia album, and U.S. actress Mary Kay Place also corded three of his songs

With Grady enjoying significant success with his early songwriting,

secure him a record deal. That, however, didn't materialize.

"Brian got \$500 from Capitol Records of Canada [now EMI Music Canada] to do demos, but they passed," recalls Grady. "I also recorded with Skip Beckwith in the late '70s but Canadian-based labels (we) approached weren't interested. I was going to [release] an album independently, but in those days there wasn't

the same (independent) infrastructure in Canada as there is today. Discouraged by the lack of progress in his career, Grady left Balmur and eventually dropped out of

"My period of disbelief was in my late teens and early 20s," he says. "As time went on, the ministry became more interesting to me. Then I focused in on counseling."

music to become a priest.

A Rich Tradition In Folk Continues TORONTO-Despite its recent

string of international pop successes, Canada has long produced an impressive number of leading contemporaryfolk performers. They include Ian & Sylvia Gordon

Lightfoot, Neil Young, and Joni Mitchell in the 1960s: Bruce Cockburn, Kate & Anna McGarrigle, and Stan Rogers in the 1970s; and, in recent years, Loreena McKennitt, Ashley MacIsaac, James Keelaghan, and Mary Jane Lamond. As well, the roots of many of Cana-

da's children's performers, including Raffi, Sharon, Lois & Bram, and Eric Nagler, lie in Canada's rich folk-music tradition.

"The interest in roots and traditional music in Canada is as strong as ever," says Paul Mills, co-owner of 3vear-old Toronto-based Borealis Records, which is distributed nationally by Festival Records.

Roots and traditional music "is part of our heritage," Mills says. "It is buoyed up by the strength of the music scene on the East Coast, and the singer/songwriter phenomenon continues to be one of Canada's strongest suits.

Today, despite the lack of commercial radio airplay or major-label signings, Quartette, Laura Smith, the Whiteley Brothers, John Allen Cameron, Heather Bishop, Teresa Doyle, Penny Lang, Fred Eaglesmith, Roy Forbes, Daisy Debolt, Suzie Vinnick, Connie Kaldor, Night Sun, and J.P. Cormier continue to bloom.

"There are tons of Ifolk-styled. independent Canadian | releases today," notes Mills.

Says Jack Schuller, president of Festival Records in Vancouver, "The Canadian folk festival circuit is as strong as ever. The festivals that are run well are doing well. We're selling decent numbers of folk [albums], like the Borealis catalog, and James Keelaghan is also doing really well for us. LARRY LARLANC

CANADA

ENORMOUSLY BENEFITING from significant shifts reverberating throughout the entertainment industries, Canada has become one of the premier sources of music in the world.

"In many ways, Canada is now leading worldwide trends," says Randy Lennox, president of Universal Music Group (Canada). "Canadian artists—from Celine Dion to Alanis Morissette to Sarah McLachlan—are now lead-

ses in their toppective genres."

There have been stråing international chart successes and breakthroughs in the past year by exhaustions. Topping the last, of course,
are Dion, 'liveam, Morissette and
McLachlan, but there are also
Barenaked Ladies, the Wilkinson,
Lorena McKennitt, Deborah,
Cox, Diana Krall, the Moffatts and
Leahy, And, in France, Quebec's
Lara Fabian.

Furthermore, there's the continuing international success of such Canadians as Bryan Adams, the Tragically Hip, Sloan, Rush, Jann Arden, Holly Cole, Ron Sexsmith, Hayden, Bruce Cock-

burn, Raffi and Susan Hammond (of Classical Kids), Among Canadians of international stature with albums targeted to foreign markets in 1999 are Amanda Marshall, Crash Test Dummies, Wide Mouth Mason, Gorev Hondon, Our Lady Peace, Love Inc., Chantal Kreviazuk, Sky, Kim Stockwood, the Tea Party, Moist and Dayan Mamnine.

IT'S A SMALL WORLD

The significant trends benefiting Canadians abroad include global media gatas in music, illus, television, book publishing and cable television; and lar-reaching technological changes, including e-mail, the ability to produce webcasts and satellite broadcasts, and EBNET, which has made it easier to access information and music internationally.

At the same time, the growth of foreign markets has under arist development in Canada more globally oriented. Canada's live multiantional attiliate—FMI Music of Canada, Warner Music Canada and Sony Entertainment (Canada)—and such Canadain—owned independent labels as Nerwerk Productions, Atthe Music Group. Prince North, Storn Hain, Iron Music Group, June Maryun Classics and Canada Cana

"We're watching specific market trends worldwide when signing an artist today," says Lennox.

"Being more international] has partially come out of necessity," dels like 20 lines, protection of BMG Music states of the fine protection of the fine of the fine

Manager Bruce Allen (Byyan Adams, Martina McBride, Anne Murray) agrees that there are limitations in the U.S. marketplace that work against Canadians. "As [American] radio changes and some of the older acts battle [for exposure] in America, you have to remember there are billions

of people outside of America who also like music."

According to Al Mair, utilizing a global strategy has been part of the Attic Music Group since he co-founded the helphublishing company in 1974. "In the first decade, I spent eight weeks of the year in Europe and took numerous trips to New York, Los Angeles and Nashville," he says.

Classical Kids),
al stature with albums
are Annold Marchall,
the reviews 4,8,1,8 im
Dayun Manning.

Lanois, Bob R

nuanagers, pul
me operating
the global tool
the global tool
A decade;
Anterican-base
Anterican-base
Anterican-base

tories don't have an alternative market or a hip-hop market. There are 52 BMC markets [globally]. It'd be ridiculous to assume we're going to get a release [of a domestic title] everywhere. With a developing act, you have to look at niche markets and opportunities."

and opportunities."

No other music center has felt the presence of Canadians more than Nashville, home for such than Nashville, home for such than Nashville, home for such broken, the Wilkinsons, Nichelle Wright, Patricia Conroy, Gil Grant, Shirley Myers, Chris Cunnings, Lawne Walkace and Colin James, Adam Mitchell and Brian Ahearn; and son, Adam Mitchell and Brian Ahearn; and songwriters Cyril Rawson and Eddie Schwartz. Canadia's most celebrated country in a Ivani resides in upper New York state.

BUSINESS

Other than Canadian artists, and such top Canadian producers as David Foster, Daniel

Lanois, Bob Rock and Bruce Fairbairm, most of Canada's managers, publishers, booking agents and distributors are now operating in an international context. Also, there's Michael Cohl-headed The Next Adventure, which handles global tours for U2 and the Rolling Stones.

dies glood fotis on Le ain the soung stocks.

A dreade go, it would have been implassible for Irelands Chiefdans, Norway's Susel Kyrkgho or such Prelands Chiefdans, Norway's Susel Kyrkgho or such Wreck and Martina MeBride to be managed by Canadabased managers. "In the case of Martina, it would have been a Nashville manager or a Texas manager, at worst," jokes Allen.

There are more [Canadian-based] managers working

internationally than ever," says Toronto-based Jake Gold, manager of the Tragically Hip and Big Wreck.

The reality is that with phones and faxes you can effectively manage from anywhere,'s says Steve Macklam, head of Vancouver-based Mind Over Management, which handles the Chiefains, Joni Mitchell, Diana Krall and Kyrkjebs. Macklam is also co-director of Wicklow Records, a joint venture between BMG Classics, himself, Chiefains leader Paddy Moloney and Vancouver-based manager/bookine agent Sun Feldman.

Adds Macklam, "I'm continually on the move, working with bands from as far afield as Finland, Siberia, Tuva [Mongolia], New York, India and Zanzibar. I'm now spending eight months of the year abroad."

Another Vancouverite racking up frequent-flyer miles is Terry McBride, head of Nettwerk Management, which handles Sarah McLachlan, Moist, the Devlins and Tara McLean. McBride estimates he spends less than half his time in Canada today. "Some of our managers spend only 25% of their time here," he says. According to Tornotto-based manager Ray Danniels

(Rush, Van Halen), who has spent "five years constantly on the road," managing the fast-paced career of an American act like Van Halen is a trade-olf. He says, "I'm on planes to Los Angeles more often than I like. On the other hand, I get to live in Toronto. I don't have to be in LAA, consantly available, and [lawe] my personal life centered around my business life."

NEVER HOME ANYMORE!

BY LARRY Leblang

"In 1998, I was in Europe four times." Mair emphasizes the importance of Canadian-based label executives, publishers and managers comprehending what's popular in other territories, as well as realizing the limitations of their rosters. "Many people in Canada don't want to recognize that rock music has become a niche market internationally," he says.

Zbitnew agrees. "Throughout Europe, the most transportable music is dance and pop," she says. "[Many] terri-

Continued on page 58

CANADA

Dance act Love Inc., whose eponymous album is plat-inum in Canada, released the "Broken Bones" 12-inch

Canadian Artists And Labels Aim For International Success

RV KAREN RI ISS

hen Canadian majors sign domestic acts, their intention is to sell them to their global affiliates. Artists can rack up gold (50,000) and platinum (100,000) albums at home but still have to dine on pasta. Breaking an act internationally is where the label and artist both have a shot at making money. "Any country trying to break an act, whether it's an English-language pop act from Sweden or from Canada, it costs us all about the same amount of money to break an act globally," says Deane Cameron, president of EMt Music Canada. "It might be cheaper for the Swedes to break an act in Europe, but it's way more expensive to get them over to America. Canadians might save 20% on tour before Christmas in the U.K. and at the beginning of the year in Europe through ViK./RCA. "This started differently," says Campbell. "We have an organization within the company called DanceNet, which includes all the people who work dance product in the various territories. Love Inc. was previewed at a DanceNet meeting in Berlin [July 13-16, 1998], and everybody made a commitment to release and market

At BMG Music Canada, Jim Campbell, VP, international/

nuary for "Give Yourself A Hand," due March 15 on ViK./Arista in most territories. The single "Keep A Lid On Things" will be serviced Jan. 25.

domestic artist development, has set up two releases: Crash Test Dummies and Love Inc. There was a (BMG) European marketing meeting for the Dummies at the end

UNIVERSAL CONCERNS

Due to Seagram's purchase of PolyGram, it's impossible for Allan Reid, executive VP of A&R at PolyGram Group Canada, to speculate on how

the company will operate in Canada. Until now, because its roster contains just a handful of acts, A&M Records Canada had utilized A&M International in L.A. to pitch its acts to PolyGram affiliates, a relationship that began with the Jann Arden co-venture with A&M America and continued with fiddler Ashley MacIsaac and, recently, Big Sugar and Matthew Good Band. "While they've been pitching Sheryl Crow and Sting, they've also been pitching our acts," says Reid.

Universal Music Canada's assistant marketing manager Catonia Whalen hasn't let the buy-out deter her from looking to 1999 and sending out mailings for Johnny Favourite Swing Orchestra's "Holiday Romance." "There's

interest [from Universal affiliates] in Australia, New Zealand and the U.K.," she reports. Since coming to Universal a year ago, Whalen has helped

secure international releases in several territories for MCA America joint-venture Holly McNarland and was instrumental in securing a Japanese release for Sloan's "Navy Blues" through Universal Japan, even though the album is licensed from the band's own murderecords label. The album has sold a quick 10,000 units, and expectations are for 30,000. Universal Japan is picking up the back catalog and wants to release the next album.

Warner Music Canada's international marketing manager. Georgia Tsao, took over the posi-

tion in April and plans to meet with the international departments in Europe, Southeast Asia and the Pacific Rim early this year about alhums by Wide Mouth Mason, Colin James, Robert Michaels and

Jim Cuddy. Warner's never really put a lot of emphasis on international markets, simply because most of our repertoire has come from the States and it's done so well for us," says "We want to shift our gears and focus on international because we have a lot more focus and a lot more sub-

stance on our domestic roster Tsao believes rock trio Wide Mouth Mason's cultural diversity might help "open the doors to these territories." Also, flamenco guitarist Robert Michaels could be as big as Bocelli, and Colin James may be able to overcome the

European backlash against swing.

During the first quarter of 1999, Karen Klug, director of international marketing for EMI Music Canada, is working on securing for earl stust category is not seng on securing foreign releases for Tom Cochrane and Kim Stockwood, but the true departure for the label, whose roster has primarily been comprised of rock bands

and singer/songwriters, is urban-pop duo Sky. "What sets them apart from most pop acts today is that they write and perform their own songs," says Klug, who led a presentation in June at the MDs in Barcelona and got "overwhelming feedback," especially from EM1 affiliates in Southeast Asia. "Because the feedback was so good, they asked for the band to come and perform a showcase at the [EM1] Southeast Asian Conference [Oct. 28]," she adds. The album, "Pieces Of Paradise," is set for a January The album, "Pieces Of Paradise," is set for a January release. "As far as the rest of the world goes, we've currently got it planned for March, because we'd like to match it with the U.S. release date, which is being negotiated right now," says Klug. ■

costs living next door to America, but trying to break Europe will be a little more. Currency fluctuations is one



ing meetings.





issue; proximity to the major markets is another.

According to Cameron, most of the major labels operate in 45 countries directly and have about 10 to 15 licensees in exotic but smaller territories. A ballpark figure of \$1 million (Canadian), between video production, tour subsidies and a basic marketing plan, is a "moderate" amount of money to try and break a recording interna-

tionally The best way to motivate a foreign company to release and promote a Canadian album is to build a story in Canada first, sources at all the Canadian major labels agree. International marketing reps here are frequently inundating their affiliates with selling points-press packages, videos, sales and chart figures-and some create

EPKs or video presentations for the international market-SUCCESS STORIES

Sony Music Canada has the biggest success story-Celine Dion, a direct signing that gives the label much pride. And clout. Newer signings Our Lady Peace and Amanda Marshall are now laying an impressive base, both surpassing sales of 1.5 million units worldwide on previous albums. "Nothing matters more than the strength of the product," says Sony Music Canada's VP of international marketing, Richard Zuckerman.

This time around, Marshall will enjoy a simultaneous worldwide release (late March) for her sophomore album "We'd like to expand our audience in the U.K. on Fnic ' on Epic. "We'd like to expand our audience in the U.K. and break in Latin America," says Zuckerman. Columbia U.S. has committed to release pop fiddler/singer Melanie Doane, and Zuckerman has just started pitching country singer Tara Lyn Hart internationally.

THERE'S NO PLACELKE HOME

Some Canadian Superstars Can't Get Arrested Elsewhere

BY BETSY POWELL

or Canadian pap artists, cracking markets beyond their borders. In the key in dishing power, Justi ask Tronduction to the control of the cont Universal Concarts Canada.

Universal Concerts Canada.
Still, dozens of acts in 1998 generated anough income to earn a living on home soil—aided, in part, by the \$40 million that Canada's major labels invested in domestic artists last year, according to Canadian Recording Industry Association (CRIA)

"We're not only putting out batter songs and batter artists, but we're also putting out better-produced material from those artists," says Randy Lannox, president of Universal Music Universal is home to one of the country's biggest domestic



successes, the Tragically Hip, a Kingston, Ont.-based rock out fit that has sales of 5 million over eight albums, including "Phantom Powar," released last July

"Phatiem Power, receased usas Jury.
"Dne in six Canadians owns a Trapically Hip album," says
Lennox. "That is a beautifully staggering statistic." This month,
the group embarked on a 23-date arena four that stops in smaller markets not usually included on cross-country sweeps,
including Red Doar, Alberts and Sydney, News Scolia. Many dates are aiready sold-out

BEST-SELLERS
Another notable Canadian success in '98 is Kevin Parent (Tacca), a francophone folk-rock singer from Quebac's Gaspe Peninsuia. His 1995 record, "Pigeon D'Arglie," soid 300,000 copias, "Grand Parleur Petite Falsaur," to ericlased in June, has sold 200,000 units to data, according to Keely Kemp, national promotion manager of Montreal-based Select Dis-tribution (of Group Archambauit—the country's largest inde-Iribution (of Group Archambaut—the country s targest ince-pendent distributor.) Canada's best-selling hip-hop act. Montreal trie Dubmatiqua (Tox), has sold 100,000 copies of 1997's "La Force De Com-prendre." Its "Dubmatique" album, released Dec. 1, shipped

35,000 copies in the tirst week.

33. Juliu copias in the tirst week. Quebec arists, such as Bruno Polletier (a double-platinum arists), Daniel Lavoie and Luck Mervii, confributed to the best-seiling "Noter Damo De Paris" (Chandella), releasad in January. The soundtrack for the Victor Hugo musical, which doesn't open in Canada until March, was certiliad triple-platinum by CRIA for sales of omer than 300,000 copies.

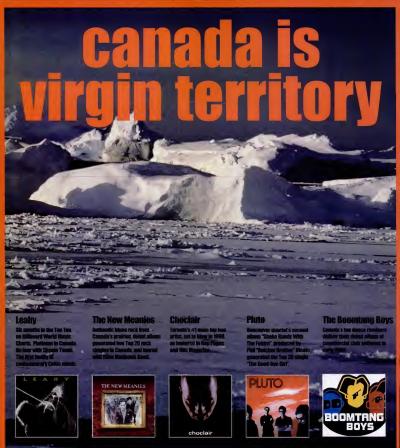
NAME OF SARES OF MORE BIAS 300,000 copies.
Also making solid progress this year were several guitar-rock groups. Backing their recent pold record ("Slant Radar"), Winnipge's the Watchene (EM Music Canada) and platinum-sellers Big Wrock. (WEA/Atlantic) tronted by Torontonian Ian Thorniey, co-headlined a 17-data, 14-city tour last tall with more than 30,000 tickets sold.

BILLBOARD JANUARY 16, 1999





TOM COCHRANE E ONOLINE CRUSH SKY KIM STOCKWOOD ACCOUNTED THE DEVILOPMENT WITH THE REPORT OF THE STOCKWOOD ACCOUNTED TO THE STOCKW





SORRY WE'RE SOLD OUT!!!



NOWHERE ELSE TO GO!



MONTREAL, CANADA FOR INFORMATION: (514) 989-2873

CANADA



Rap From Abroad Attracts A Wide Audience, Labels Prepare To Push Local Heroes

BY KAREN BLISS

eality check: The Canadian urban industry is whack. domestic urban release.

That's not because Canadian consumers aren't buying hip-hop or R&B. Recent releases by Jay-Z, Lauryn Hill, Method Man, Dru Hill, Outkast, Faith Evans, Cypress Hill, Ice Cube and R. Kelly have all been top-sellers. So why isn't the homegrown talent? Amazingly, only five urban

artists have Canadian record deals-Maestro (Attic Music Group), Dream Warriors (EMI Music), Rascalz (BMG Music), jacksoul (BMG Music) and Choclair (Virgin Music) if you don't count grassroots indie labels. Saukrates is signed to Warner U.S., and Whitey Don is on Jive. The best-selling home-

rown hip-hop act to date is Maestro. His 1990 debut, "Symphony In Effect," which Music Toronto-based Attic Music Group licensed from N.Y. independent Alomar Records, is just shy of double-platinum (200,000). Maestro is now signed directly to Attic, and his new album, "Built To Last," features the cream of Canadian urban music, including Michie Mee, Snow 1993 "Informer" was the "Biggest Selling Reggae Single in U.S. History."

according to the 1999 Guiness Book Of World Records).

Choclair, Black-I, In Essence,



and added the "Northern Touch" posse cut. Rascalz turned down its 1998 Juno Award because the genre was recognized with only token category in the untelevised portion.

Now that Rascalz is signed directly, BMG Music Canada president Lisa Zbitnew promis-

es to put the full machinery behind the next album, due in June. "Clearly, urban/hip-hop music, as we predicted a cou-ple of years ago, is going to blow up in Canada," says Zbitnew. "The domestic scene is still fledgling and needs a few superstars to lead the charge, and we intend the Rascalz to be one of them. Jacksoul is going to be another. That's where our focus is right now. While we continue to talk to "René has always had a vision and an artist [Celine Dion] who ahares that vision. It's a real team."

Bruce Allen, manager of
Bryan Adams and Martina McBride

7?)

"René's dona an amazing job in that he has one artist "Hene's done an amazing job in that he has one artist keeping up a very torrid pace of releases without suf-fering burn-out. That takes a real skill."
—Terry McBride, manager of Sarah McLachlan and Barenaked Ladles

René Angélil began his music-industry career with the popular

etween 1963 and 1968. In the mid-1970s, Angélil co-managed Quebec kid superstar René Simard. In 1977, Angélil Quebec kia supersiar Kené Simara. In 1974, Angetu fonnáde his own management campany and handled Etnis-styled Johnny Faraga and diva Ginette Rena, then the province's most popular performer. Married to Celine Dion in 1994, Angelil has guided her career since 1981. He heard a demo recording of the singer, then 12, sent to him by her brother Muchel. Failing to get a commitment from a major Canadian label to record an entire album, Angélil wortgaged his Montreal home for \$60,000 (Canadian) to finance the recording of not one but twa albums—"La Voix De Bon Dieu" and "-which were released on his own indeben ent label, Saison. Five further albums by Dion were released on Saison. She became a top star in the mostly French-speaking Canadian province of Quebec nd made significant inroads in France.

In 1987, Dion's secand career began when she IN 1981, Dion's section curver organ when she signed with CBS Records of Canada and released "Incognito." The album sold 200,000 units, mostly within Quebec. In 1990, Dion kicked off her English-language

career with the album "Unison," which yielded the inter-hit "Where Does My Heart Beat." According to Sony Music, Dion has sold more than 60 millian mils worldwide. In the past year alone, she released three tapselling albums: her fifth English-language album "Let's Talk About Love," the French-language "S'il Suffisait d'Aimer" and the Christmas album "These Are Special Times." Additionally, she has sung duets an projects with the Bee Gees, R. Kelly, Paul Anka, George Martin and Luciano Pavarotti and performed at VHI's

What is the challenge in managing Celine's career now? The challenge is to keep her where she is. We made a very hig decision recently, which is to stop working after the end of this year. We don't have any plans after Dec. 31. Previously, we have said we had to stop, but, this time, there are no plans to record a new album or to do a concert tour. It's time to stop for a while. We want to try to have a normal life.

What prepared you to handle a career of this magnitude? Well, I've been in this business all of my life. Also, the bigger Celine's career gets, the easier it gets [managing her]. I worked harder five years ago, when I had to sell the idea to everyone that she is the best. We didn't have a ream

as big as we have now. Today, we're surrounded by the best people, and we have the full support of Sony throughout the world

We all try to do what's best for Celine. Ten years ago when I didn't have any money, I would get offers, and I would make like I had a million bucks in my pocket. I'd ask myself, "If I had \$I million, would I say no or yes to this [offer]?" This is how you know if something is good or

Did co-managing French-speaking Canadian superstar René Simard in the 1970s provide you with the necessary background to handle the early developments of Celine's career, particularly moving from the French to English markets

With René, I got invaluable experience working in the United States. I lived in Los Angeles for six months. At one point, René had a chance to break through in the U.S., but he couldn't speak English well. I knew what to do with launching an artist, but I needed the right artist.

How did Celine come to speak and perform in English? In the 1980s, that was pretty daring for a French-speaking Quebecer.
In 1985, Celine and I were watching Michael

lackson on the American Music Awards, and she told me she saw herself there. At that point, she couldn't say a word in English but sang English phonetically, I said, "If you want to do that, you have to learn how to speak English."
The deal was that, if she could do an English interview, I'd get her a [major] record deal. For hs, she was at the Berlitz School [studying

English]. I didn't know what was happening, because she was too shy to speak to me in English. Then she tells me she can do the interview. We booked the interview, and she made me cry because we didn't have to [edit] anything. She could speak English. Imagine the pressure I then had. I had to get her a deal. I went to CBS because Michael Jackson was with CBS.

Uniquely, Celine has two distinct music careers—French and English. How do you balance the two?

It's a different way of marketing, promoting, touring, everything. Usually, an international artist has one show when they tour. We have two different shows, which takes a toll on Celine, on me and on our people. In Toronto, she speaks in English, but, in Montreal, she speaks only French. When we go to Switzerland, in Geneva it's a French show and in Zurich it's the English show, [Singing in two languages is] why she's so hig all over the world. Everybody thinks Celine is their artist. They feel close to her. They love the songs, and they love her as a person.

Why has it been important for Celine to retain such a strong presence in the French market? a question of our roots. We're French. Celine's earli est fans are from Quebec

other artists, we want to make sure we create huge opportunities for them by having major success with our artists."

IN THEIR OWN HANDS There are some artists who refuse to wait

"What's been going on since hip-hop started up here is people not waiting for the majors and putting out independent product," says rapper/producer Kwajo of Toronto's GC, which released a 19-track album, "Ghetto Concept," on the group's 7 Bills Entertainment. Other indie labels, like Capitol Hill, Figure IV, Kneedeep, Krescent, Blueprint and Funtrip, are also doing it for themselves. Beat Factory, which has released 40 records since 1982, has been most successful. "That's what developed the scene," says Kwajo of such

entrepreneurs. "The majors are not really taking notice." The "major" dis is a commonly held belief left over from the mid-'90s. Truth is, the Canadian multinationals have taken crucial steps the past year or two. All have hired nationwide street teams to sticker, service vinyl and brainstorm cool marketing strategies. Recognizing hip-hop as the new youth-driven "pop" music, the A&R departments, responsible for signing all genres of music, are all in dialogue with at least one urban act. The way it's looking right now, all the major labels will

have urban signings within the next 12 months," predicts attorney Chris Taylor of Toronto's Paul Sanderson & Associates, who has represented Choclair, Wade O. Brown and Stone Poet. He is currently negotiating a deal for the Circle, a Wu-Tang Clan-type entity comprised of Choclair,

Saukrates, Kardinal Offishall, Solitaire and Marvel. "Our sales staff has become more familiar with urban music because it's a major part of our sales. You can't sell shit you don't know," says Virgin Music Canada A&R direcsint you doll't kinon, says right indust canal and a service or Geoff Kulawick. Four people out of an 18-person staff work the label's international urban product and will do the same for Choclair, whose May debut Kulawick expects to surpass platinum (100,000). NECESSARY PROPS

What's lacking in the urban infrastructure is media, radio

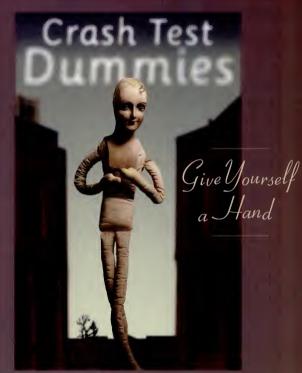
and retail support. There are cursory articles in dailies and national music

publications and a few genre-dedicated magazines like Prace and Mic Check, but kids are getting the bulk of their hip-hop info from Canadian music-video station MuchMusic, such American publications as The Source and Vibe, and American video channel BET. David Bluestein, president of Courage Artists & Touring,

has booked most of the stellar Canadian hip-hop acts-Checkmate, Kardinal Offishall, Maestro, Infinite, Choclair and Saukraies. "The next generation of white, male, beer-drinking Canadians tend to like hip-hop," says Bluestein. This is the most action I've had for rap [on the university/club circuit] since I started booking it in 1995."

Hip-hop and R&B, especially domestic releases, receive little airplay on only a handful of rhythm-based top-40 radio stations. "Controlling heads are concerned they won't be able to sell commercial spots," says SolRoc Music's Tracey Human, manager of R&B vocalist Carlos Morgan. "There is a negative connotation that goes along with urban music. They think of the curse words, misogynist lyrics and violence that may be associated with the lifestyle. instead of recognizing that they might not be promoting it but bringing it to light. Those are some of the excuses we





THE FIRST SINGLE

KEEP A LID ON THINGS

ON THE AIR FEBRUARY 99









Jeff Foxworthy

One of the biggest draws in Standup Comedy Jeff makes a) CMW'99 Thursday, March 4







Robert Sillerman

Aeynote Address orth America's biggest plan in the Live Concert and Theatre business, brings his moight to CMW'99 Thorselay, March 4

Bruce Allen

Celebrity Interview He's the manager of one of the most successful singerowiters in Rock n Roll... Friday March 5

Ted Nugent

legacy that stretches had 30 Years, the original Cou Rocker gets caught in the cross hairs at CMW'99 Saturday, March 6

David Crosby

The Legendary Rocker, David Crosby's career is ed with enough stories to rarf the CN Tower.



Celebrity Interview

JACK DANIETS

CANADIAN MUSIC

· Session & Tour Guide

AWARDS

· Radio Music Awards

· Rising Star Awards

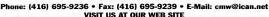
· Canadian Music Industry

For More Information:

Toronto Canada



CANADIAN MUSIC WEEK



EXHIBITION

· Over 150 Exhibitors

New Technology

New Services





CONFERENCE

Keynote Speakers

• 4 Day Forum

Seminars

Dehates

March 3-7, 1999

FESTIVAL

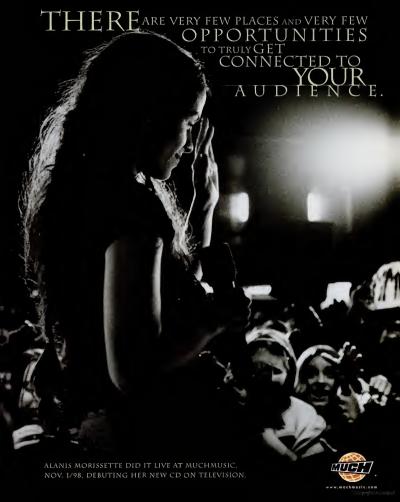
• 35 Clubs

· Over 350 Bands

• 5 Day Music Marathon







CANADA

HOMEGROWN HIP-HOP Continued from tone Sd

get from radio people."

Morgan's sales for his indie debut, "Feelin' Alright" Morgan's sales for his indie debut, "Feelin' Alright" (D'Tone Records), peaked at an extraordinary 10,000 copies with only a modicum of airplay and a licensing deal with Universal Music Canada. R&B artists like Morgan, Glenn Lewis, Jully Black and Wade O. Brown have it even tougher than hip-hop acts. Being song- and video-driven, and not culture- and community-spurred. trequires the highest-calibre production. The only two Canadian R&B acts to break in North America—Deborah Cox and Tamia-did so out of America, signed to American labels.

Warner Music Canada A&R manager Steve Jordan says, "If you can get some of these releases through joint deals or even direct signings through the States, then you don't have to spend a year and a half working a Rascalz record to get it to gold, because it will be considered in the same breath as the American artists—which it should be."

Ivan Berry, the president of Beat Factory, says there are support. While the recent implementation of salaried street support. While the recent implementation of salaries section teams at all major record companies is a step in the right direction, he feels it again stereotypes urban music. "A street team bas such a wealth of knowledge, to have them out there just stickering and handing out vinyl is a waste,"
Berry explains. "Most labels are not utilizing their street
teams properly." Berry says that, rather than continually running up

against a brick wall battling retro-minded radio program-mers, sales teams should do more than fill orders from retailers. "What I think street teams should be doing now is educating and selling the floor staff," he says. He calls it "retail triangle": street teams talking to floor staff, the floor staff talking to retail buyers, and retail buyers talking to the record-company sales people.

Generally Canadian tabels attempt to build impressive sales success at home before pitching their acts to labels elsewhere. In recent years, however, they all have become quite aggressive about providing financial support for their artists to reach nternational ears.
"While we have an interna-

THEY'RE NEVER HOME

tional department here, all of in A&R, marketing, promotion, label heads and myself—all have international roles (to deal with foreign affiliates]," says Rick Camilleri, president of Sony Music Entertainment (Canada). He estimates it takes a \$1 million (Canadian) investment and a two-year timeline to successfully taunch a Canadian signing inter-nationally, "With any international [interest], the ante goes up considerably," continues Camil-leri. "Even domestically, that includes four videos, two nations al promotional tours and costs associated with [co-producing] TV specials, radio broadcasts

and touring

One of the most striking examples of international career strategizing is Loreena McKennitt, who, with a sixalbum catalog, is popular in North America, Italy, Spain, Australia, Brazil, France and Germany, Besides being an artist, McKennitt operates Quinlan Road Ltd., a label and management firm that has 10 full-time staffers in offices in London, England, and Stratford, Ontario, and maintains tight control over every aspect of her career.

If you stake out a certain territory, you want to protect it as best you can," explains McKennitt. "However, at the same time, there are cultural allowances you need to be able to make. Hopefully, your network of connections can







show you the ropes and protect your interests. It's a trial-and-error process. One of the most invaluable sources of information [about foreign territories] comes from road igers and production managers who are out in the field dealing with the [local] people

Two decades after developing Bachman Turner Over-drive in overseas markets, Bruce Allen is fully confident about his international networking skills. "Today, it's easianout nis international networking skills. Foday, it's easier (to reach foreign markets) because what I know from
being there [previously]," he says. "Early on, the record
company would say, 'You have to do this,' and we did it.
The road map was laid out. Now I have the ability to lay
out our own road map."



THERE'S NO PLACE LIKE HOME

Vancouver industrial-pop combo Econoline Crush (EMI Music anada) also continuad to four last yaar in support of its sacond all-length elbum, "The Devil You Know," which is just shy ol Canada) also continued to roor nast year in support or its account lutil-length elbum, "The Devil You Know," which is just shy of platinum (100,000 units). Another Vancouver rock outtit, Matthew Good Band (A. M Records Canada) made a sizeable braskthrough with its accord disc, "Apperitions," now edging toward platinum status, while A M's Big Sugar continued to build on its success with the reggae-tinged "Heated."



Sloan, the Hallfax-bred, Toronto-based quartet that releases records on its own imprint, murderecords, emberked on e suc-cessful solo tour last lall behind "Navy Blues," which earned a

cessulu solo tour last lail behind "Navy Blues," which earned a gold record after its April release.

Toronto's venereble rock-country quintat Blue Rodao (WEA), which has sold 2 million albums in Canada, didn't release an album last year, but frontinan Jim Cuddy stapped out with a solo cilering. "All in Time." A live disc is due from

Blua Rodao this yaar.

Blua Hodao Ihis yaar. Cenada bossier Stompin' Tom Connors concluded a 38-city Irek teal lall—his tirsl lour in five years. Thanks to his surging populerity with younger audiences, the traditional country arist sold some 44,000 tickets and generated 51.2 million in sales, according to promoter Brian Edwards. Connors' greatest-hits compilation. "25 OI The Best Stompin' Tom Souvenirs," is creeping toward gold.

Tenor John McDarmott continuas to till theaters and sett

est Remembrance. Day silbum, "Il Yu Breek Fisht" (EMI Missi-Cannes), in silmus gold (50,000) nitter belag released in Revenibrer, this label reports. And, while they didn't have new silbums test year, EMI's Moist which has two quadrapile-plainum records (400,000). "Transmission," is almost double-plainum (200,000) and lined the successful Edgerest galler-rock traveling testive, which touched down is apid Canadina clifes last year to under-which touched down is apid Canadina clifes last year to underscore the power of the do

core the power of the domestic market.

Toronto's Our Lady Peace (Columbia), with domestic sales of the power of the domestic market.

Toronto's Our Lady Peace (Columbia), with domestic sales of the peace (Columbia), with domestic sales with a more than a million to rist jirst two albums, mounted Summersault '98, a multi-act avent that stopped in lour cities. OLP's cloud.

secured such international acts as Garbaga and the Crystal Method

Coalition Entertainment, which managas OLP guitarist Colin James, whose "Little Big Band II" (WEA) registered gold, and Burlington, Ont., rockars Fingar Burlington, Unit., rockers lingar Eleven. Lanni says OLP is doing line at home, but an American break-through is essential to longevity. "You can make e living [in Canada], but there is an end to it. The eudience just grows up, and that music isn't hip anymore," seys

"You cen make e good living," agrees Universal's Lennox, "but you couldn't do that over the lile of six or seven albums. After two or three, you'd want to spread your wings. There's a

After two of infex, you warm to spread you kings. Indice in threshold, in other words."

Veteran guitermen Colin Linden has been pleying music hera since ha was a taanagar. "It's damn hard," he says, adding the key lo surviving is to diversily. "I have to be a songwriter, do session work, produce—that's how I survive up here," says Toronto-based Linden, whose latest album is called "Raisad By

"When you do make some headway up here, you invest in yoursell outside of Lanade," says Linden. "Besically, you take what you make here and try to spraad it around, especially in roots music. The audiance is so much bigger outside of Canada."



Get more reach. More impact. More results.

Now, you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product and service in the industry's leading news magazine. All Major Credit Cards Accepted

Classified

RATES & INFORMATION . SERVICE & RESOURCES: \$150 per inch/per week. 4 weeks minimum

- MUSIC INDUSTRY HELP WANTED: \$150 per inch/per week RADIO HELP WANTED: \$95 per inch/per week
- BOX REPLY SERVICE: \$30

Classified ads are commissionable when an agency represents an outside client.

Call Billboard Classified Today!

Tracy Walker 1-800-390-1489 twalker@billboard.com FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

DUPLICATION/ REPLICATION







BY APD THE BEST DISC APD DISC

CALL TODAY 1-800 APD DISC (273-3472) FOR YOUR FREE CATALOG info@apd-disc.com

CD Replication Retail-Ready Packages with Graphics · Bulk Replication (only 100 Min. Order!)

Vinyl Records Cassette Duplication CD Glass Mastering

Disks Mith No Risks Why deal with brokers when you can work directly with our factory? Best Service... Best Price... Period.

DUPLICATION/REPLICATION

EUROPADISK LTD

(800) 455-8555

http://www.europadisk.com Major credit cards accepted.

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL! "ADD IT UP" 300,00 1,000 2-Pg Book/Tray 240.00 \$ 1,290.00

From your CD-Ready Master & Print-Ready Film

Complete CD & Cossette Peckeges! CALL FOR QUOTE

NATIONAL TAPE DISC 1-800-874-4174

www.sadvice.com 167 DVICE 1-800-987-6830 INDIE LABELS AND MUSICIANS

Are you looking for a CD and can arer where good customer se separtment, but more import ATTITUDE!

I,000 CDs replicated \$950.00 I,000 cassettes duplicated \$772.00 I 00 30 minute CD-Rs duplicated \$250.00 200 15 minute CD-Rs \$400.00

Blank 4x CD-R media 100 pieces \$1.25 each 100 Maxeli XLII C-20 cassettes \$35.00

COMPETITIVE PRICING Using Professional Products AND GREAT CUSTOMER SERVICE

Discover what the audio publishing radio and broadcast in

known for years about Sound Advice There are three key areas working together that set us apart from

We Anticipate Your Every Need CD REPLICATION Cassette Duplication Graphic Design & Printing Digital Editing & Mastering

starting at \$595: 505 row COs with design. & FedEx

make some NOISE

CD pockages



Ds: As low as \$.54 ea dia - Dicalog Cassettes (MD)323-PACK



-800-365-8273 1000 CD's \$699 100 CD's \$299 Easten Pan Minus

CD PACKAGE: \$975

MCLUDES:
• DESCRIPTION • 1-FOLDE 1-FAGE ROOKLET . IFWEL BOX & CHRISK WRAP . DIRECT THE IN-ROUSE CO. VIEWS & CASSITTE REPLICATING & PROCEEDING

ORIGINATION . 4-PAGE BOOKLET with 4-COLOR COVER, 1-COLOR RACE and 4-COLOR TRAI CARD . CD LABEL FILM & 2-COLOR LABEL IMPRINTING . JEWEL BOX & SHRIBK WRAP . OLICK TURNAROUS

CD PACKAGE:

\$1400

Rainbo Records and Cassettes 1738 Bedaley Street, Santa Monica, CA 90404 * (310) 829-3476 * Eas, (310) 828-8765 * www.

DUPLICATION/REPLICATION

COMPACT DISCS 1000 FOR .98 EACH

ASSEMBLED IN JEWEL CASE, SHRINKWRAPPED. YOU SUPPLY PRINT, LABEL FILM, MASTER

1015 W. Isabel Street Burbank, CA 91506 (800) 423-2836 FAX (818) 569-3718



(212) 252-9300 Feel the POWER of Excellence

DIGITAL FORCE

CO-ROM, E-CO,4 CASSETTE PRODUCTION www.digitalforce.com 49 MADISON AVENUE NY, NY 10016

CD Replication 1000 CD's \$1170.00 1-3 colar print • 4 colar insert •

Bulk CD's \$0.68 CDR Copies \$3.75 and up

1000 CD's \$799.00 * Mastering from DAT Include

DELUXE CD PACKAGES 500 CD'S w/4 panel color..\$109S 1000 CD's w/4 panel color..\$1495 Call for CD/Cassette Package Prices Full graphic service as low as \$285

CD LABS (818) 505-9581..(800) 4 CD LABS www.cdisbs.com *Bulk Packed.also 500 CD'a..\$599

> COMPACT DISC Pressi *Cassette Duplication *Vinyl Pressing

· Design/Film/Pri OMPLETE PACKAGES READY TO-G Ve may be the experts but when it comes to r project, you're the b

2MaxDisk 800 681 0708

IE MUSIC INDUSTRY WANT TO REACH FAX BILLBOARD CLAS 212-536-8864

TALENT

AUDIO/VIDEO STUDIOS FOR LEASE llable 13,500 sq ft studios in Montclair, NJ divided into four audio/video studios. 15 minutes from Newark Airport, Long or

CALL Mr Mir 973-744-5137 or 973-746-3355

MUSIC MERCHANDISE

ZMACHARS INC.

MUSIC MERCHANDISE One stop distributor for posters. I-shirts, stokers, hats, kayrings, buttons, increase, lights, jewithy, surifyases, typechrase, and much more... We are a service based company with all of the latest mendancie evaluate Guel (all with just one call... NO SEMBLEMSEME ONY SEMPONO, dualers only call be into: 1-800-148-223 facs; 20-68-1-104 www.amanchars.geo.ducem

SPANISH CUTOUTS

Larga Selection of Cassettes & CD's Custom Prepacks Available 7925 NW 66th Str. Dept. S Manni, Flonda 33166 Ph: 305-591-2188 * Fax: 305-591 DEALERS ONLY

BUY DIRECT AND SAVE! While other people are raising their prices, we are stashing ours. Major label CD's, cassettes and LP's as low as 50¢ Your choice from that most extensive listings available. For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write Scorpio Mosic, Inc. P.O. Box A Trenton, N.J. 08691-0020

THE WORLD'S LARGEST SELECTION of "Vintage & Oldies" titles on CD at the lowest prices. FREE GIANT
CATALOGS! Wholesale only. 1-800-4-GOTHAM + FAX: (810) 649-0315 2324 Harreford Road + Ardmore, PA 19003

FOR SALE

ATTENTION USED CD BUYERS estaction of TOP 100 CD's ex WRITE: J.S.J. Dist. Inc. 6620 W. Belmont Ave Chicago, IL 60634 CALL:773-286-4444 FAX:773-286-0639

ELVIS - GONE 4 EVER

MILLIONAIRES AND MULTI-AIRES 4 MINT 45's on RCA VICTOR - RARE - ELVIS WRITE- VALLEY WEST ARTS Apt. 2288A ASTER RD Bethlehem, PA 18018 lehem, PA 18018

FOR SALE

Sealed CD's & Videos \$1. Cassettes \$.50 Top Titles Also Available CALL: 1-877-USED CDS (1.877.873.3237)"World's Laregest Music Recycling Co"

REACH YOUR AD COMMUNITY IN BILLBOARD MAGAZINE

KOOL & THE GANG

IS SEEKING A MALE VOCALIST. AGE RANGE 20 - 40. SEND DEMO TAPE & PHOTO TO:

KTFA ENTERTAINMENT INC

PO BOX 1983

STORE

SUPPLIES

PLASTIC

DIVIDER CARDS

800-883-9104

LIVINGSTON . NJ 07039

PROFESSIONAL SERVICES

NEED CASH? BALKY BANKERS? We buy A/R, residuats, royalties & participation, feature distribution

ntracts, retail installme contracts & bad debt. CALL NOW: ergy Business Solutions 818-831-2576

DISPLAY UNITS

320 VIDEO TITLES in just 2 SO, FT.! complete line of counter, wall, and floor displays. Call or write today for FREE sample Pak

Hat le Rowser Pak-

COMPUTER/ SOFTWARE

rollo ALLS nd video slore

888-222-4767 (toll free)

Fax (919) 828-4485

met SALESBIDGSOFT.COM

WWW.IDCSOFT.COM



PUBLICATIONS

CONFUSED ABOUT WHICH POS SYSTEM TO BUY? CALL ME. PILL TELL YOU WHICH ONE NOT TO BUY (718) 624-6400, Jak far Joe Owner of 12000 eq. R. Record Store BEAT STREET RECORDS Don't make for same michal / Inside

DISC MAKERS COMPUTER/ SOFTWARE

www.discmakers.com

YOUNG SYSTEMS LIMITED COMPUTER SYSTEMS FOR THE MUSIC & VIDEO INDUSTRY 770.449.0338 MORE THAN 30 YEARS OF EXPERIENCE 770 . 8 4 0 . 9 7 2 3 FAX

RecordTrak 800-942-3008

PUBLICITY PHOTOS

500 - 480 1000 - 4108

1000 - *108 B&W POSTCARDS 500 - *65.00 PICTURES
1007 E Fiords St. Surse SD
Springfield, MO 050003
(617) 889-3486 Fax (417) 888-91

HELP WANTED

DIRECTOR of LEGAL AFFAIRS stensive knowledge of copyright laws & the ability to litigate is necessary. Salary negotiable. Please FAX resume to: 212-721-7469

WANTED TO BUY

SCRATCHED CDs WANTED Labels, Distributors, Manufacturers,

I Will Pay Cash For Your Returns Large Oversities Wested - Will Travel CALL 617-267-4152 or

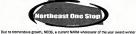
MUSIC MEMORABILIA WANTED

Posters, record awards, promo tchotschises like shirts, pens, press re-leases etc Dealer prices paid Call Sam. (773) 296-2248 or

WANTED: COUNTRY CD'S HIGHEST PRICE PAID FOR PROMOS.

OVERSTOCKS & CUTOUTS. No quantity too low or too high FAX list & info to: 207-265-7359 or CALL Turbin Ent. 207-285-7002

HELP WANTED



seeks experienced one-stop & rack job sales representatives to join our team. If you are looking for a growing, as well as financially stable company, please call or fax your resume in confidence TODAY.

One Stop Sales Professionals Several positions in our home office, located in beautiful upstate NY, ere now

available. Some non-relocating opportunities may also be available to those with an existing account base Phone: 800-289-4487 x264 Fax: 518-785-5956

Rack Jobbing Professionals

We are looking for individuals with rack job sales or marketing expertise to augment our growing staffs in Albany, NY & Grand Rapids, Mi. Phone: 800-289-4487 x273 Fax: 518-785-5956 All locuires held in strict confidence

P/T BOOKKEEPER Mid-size independent catalog/compilation

should have experience wi Oursthooks & he personality a must! FAX resums to Mara

ADMIN MANAGER & ADMIN ASSISTANT MUSIC PURI ISHING company based in

Music Possished tompuly based in NJ has two openings in its admin dept. Major growth apportunity Strong Excel & Word required. Some travel required for admin manager position. FAX resume & cvr ftr to: 201-785-0672



ATLANTIC RECORDING CORPORATION

MANAGER, FINANCE Identic Recording Corporation, a New York

Allastic Becoding Corporation, a New York
minimum Procession Services and services asset as a service of services as the services and services as services and services as services and ser

MUSIC INFORMATION

Solaring and section to the entire of the control o

Atlantic Recording Corporatio 1290 Avenue of Americas 28th Floor - Dept HR/LS New York, NY 10104

NATIONAL SALES &

MARKETING MANAGER

Dipanding Sama Monica beard independent record label seeking an aggressive sales & marketing professional. Must have a substantial background in national sales & marketing with major retakines, storing misuse knowledger, good contacts & be able to work efficiently & effectively.

Interested candidates, please SEND resume to: Dan Sell, 2700 Pennsylvania Avenue, Santa Monica, CA 90404 or FAX to: 310-315-9995.

Artison Entertainment, a major independent film production and distribution corrogan; seeks an experienced

PRODUCT MANAGER

lor its Home Entendimment Division. Home of a dispects of materiary library, serifici. 8 DVI releases Strategic poetioning & execution of mortelling plans. 8 defining budgetary potamisters. Condicates must have demonstrated isoldership side. 8 a solid undestratelling of concurrent & hoode promotional ading with sinowledge of the reball industry. Minrium 5 years materially experienced in the concurrent in the production of the production of

ence, strong presentation stats, media buying Expellequired. Please SRND resume with solary history to: Arlson Entertoinment, I.R. Department, 2700 Colorado Ave, 2nd floor, Santa Monica, CA 90004, or FAX to: 310-255-3940.

ARTISAN

MARKETING

New York office of international record label seeks Merketing Orector. Candidate must have prior record company expenence. Please FAX resume for 212-664-8391

Update

CAL FNDAR

JANUARY

Jan. 13-15, Mobile Beat DJ Show And Conference, Ingicara Hotal, Las Vigas. 716-385-9920 Jan. 15-17. Second Southwest Florida Songwriters Festival, Fort Myers, Fal. 941-283-5166. Jan. 17-19. David Coursey's Showcase '99, Sheratan Hotel & Murray, San Diega. 888-938-995. Jan. 23. Backstatee Pass Semilara, presented by

Jan. 23, Backstage Pass Semisar, presented by Silver Lining Entertainment Inc., Georgian Terrace, Atlanta, 888–836-8086. Jan. 23, Music Publicity Seminar, hosted by Cary Baker and Shend Northmy University of California-

Jan. 23, Music Publicity Seminar, hosted by Cary Baker and Sheryl Northrop, University of California-Los Angeles, Westwood, Calif. 310-825-0641, www.unex.ucta.edu.

Jair, 23, Entertainment Career Marketplace, Grand Salon in the Student Union, California State University-Northridge, Northridge, Calif. 818-677-2130.

Jan. 24-28, MIDEM 1999, Palais des Festivals, Cannes. 212-689-4220. Jan. 25, A History Of Women In Rock Concert, benefitier Zern Possulation Growth. Madison Square

Garden, New York, 540-659-4171.

. ____

BIRTHS

Girl, Margie Loberman, to Racheal and BJ Loberman, Dec. 18 in Los Angeles. Father is VP of sales for Virgin Records.

DEATHS Bryan MacLean, 52, of a heart

attack, Dec. 25 in Los Angeles. Guitarist/vocalist/songwriter MacLean was a founding member of the popular '60s L.A. group Love. He appeared on the hand's first three Elektra albums and contributed the notable songs "Orange Skies" to the group's 1967 album, "Da Capo," and "Alone Again Or" to its '68 set, "Forever Changes." After his departure from Love, MacLean continued to play and write in L.A. and became deeply involved in religious work. In 1985, his ballad "Don't Toss Us Away highlighted the debut album by Lone Justice, the L.A. country/rock group fronted by his half-sister Maria McKee. The song became a top-five country hit for Party Loveless in 1989. In 1997, Sundazed Music issued "Ifvoubelievein." a collection of previously unreleased MacLean demos. He is survived by McKee and his mother Elizabeth

Johnny Moore, 64, of respiratory problems, Dec. 30 in London. Moore, a former member of vocal group the Hornets, joined the Drifters in the mid-'50s and later served as the famed R&B act's lead vocalist through the '60s and '70s. He sang lead on the group's 1956 top 10 R&B hit, "Ruby Baby": in May 1964, after the death of Drifters lead singer Rudy Lewis, he stepped in to lead the group on its last big pop hit, the No. 4 smash "Under The Boardwalk After the end of the Drifters' long tenure on Atlantic Records Moore led a group under that name that recorded for Bell (later Arista) in the U.K. through the mid-'70s.

Jan. 25, The Artist's Way At Work With Mark Bryan, 12-week workshop, Bodhi Tree Annex, West Hollwood, 310-470-3635.

Jan. 25-28. ComNet Conference, Convention Center, Washington, D.C. 900-545-EXPO. Jan. 27-28, Online Advertising '99, Le Meridien

Jan. 27-28, Online Advertising '99, Le Meridien Hotel, New Orleans, 800-647-7630. Jan. 28-31, 1999 National Assn. Of Music Merchants International Music Market, Convention Center Les Angeles, 800-767-NAMM.

FEBRUARY

Feb. 4-15, Seventh Annual Pan African Film & Art Festival, Magic Johnson Theatres, Baldwin Hills, Calf. 213-896-8221. Feb. 6, 21st Annual Tokyo Video Festival And Awards, Gardon Hall of Flusu Gardon Palaco. Tokyo.

045-450-1489. Feb. 10, Nashville Music Awards, Ryman Auditorium, Nashville. 615-321-2808.

Feb. 10-11, 1999 Live's Show And Awards, Alexandra Paliace, London. 0181-840-6111. Feb. 11-13, @Xiravaganza '99, sponsored by the Nashville Entertainment Assn., various venues, Nashville 615-327-4308, extravaganza@nea.net.

Feb. 14, 30th Annual NACP Image Awards, presented by the National Assn. for the Advancement of Colored People, Chic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, Digital Broadcast Satellite Conference: The Five Burning Questions. Sheraton Gateway Hotal, Los Angeles. 831-643-2222, www.carmelgroup.com.

terk
Feb. 17-21, 1999 Gavin Seminar, Hyatt Regency
Hotel, New Orleans. 415-495-1990, ext. 653.
Feb. 20, Sax Steps To Songwriting Success With
Isaon Blume. sponsored by Nashwillo Songwriters
Assn. Informational and Songwriters in the Round, Fort

Lauderdale, Fla. 305-264-0094.
Feb. 22, MusiCares Person Of The Year Dinner, honoring Stown Wonder, Century Plaza Hotel, Los

Angeles, 310-201-8816.
Feb. 23-25, Great Lakes Broadcasting Conference & Expo. Larguer Center Language Mich. 800-

Feb. 23-25, REPLitech Europe, Messe, Vienna. 914-328-9157. Feb. 24, 41st Annual Grammy Awards, Shrine

000 7022

699.3504

Auditorium, Los Angeles, 310-392-3777, Feb. 25, Rhythm & Blues Foundation's 10th Annual Pioner And Lifetime Abcliverment Awards, Sony Studios, Los Angeles, 310-854-1111. Feb. 27, How To Start & Run Your Own Record Label Seminer, New Yorks 10tol. New York, 212-

MARCH

March 4-5. Million Boltar Black College Radio 8. Music Conference '99, Sumer Sultes Atlanta ferport Hotel, College Park, Ca. 404-766-1275. March 5, Cisema Audio Society Armual Awards, Sheration Universal Hotel, Universal City, Calif. 818-752-8674.

March 6-7, 1999 New York Music And Internet Expe. New Yorker Hotel Grand Ballrooms, New York 973-731-6864.

GOOD WORKS

CARING COUNTRY: The Crown Royal Untamed & True 2 tour, featuring Mark Chesnutt, Gary Allan, Chely Wright, and Ketit Harling, kicks of Jan. 201 Nashville's Ryman Auditorium. Part of the proceeds from the 40-city country tour goes to Share Our Strength, an anti-hunger organization. Contact: Daniel Steger at 212-2895-2889.

RADIO-FRIENDLY: The second New York Metro Area Achievement in Radio Awards will benefit local chapters of the March of Dimes. It will be held Jan. 19 in New York. Contact: Alexandra Levi at 212-244-4220.

GONCERTS THAT CARE: Jewel, Paula Cole, and others will perford Jan. 25 at New York's Markson Square Garden to raise money for Zero Population Growth, an organization that supports birth control and population control. The concert is titled "A History Of Women In Rock." Contact: Atlantic Records at 310-256-7450.

Atlantic Records at 310-205-7450. Ewe's Garden of Rock, a new triannual series inspired by Lilith Pair, will be held Jan. 23 at the Empty Bottle in Chicago to benefit Amnesty International. It will feature five female bands from the Chicago and Miwaukee areas. Contact: Kim Katz at 773-237-295.

d Jan. 19 in New York. Conundra Levi at 212-244-4220. Milwaukee areas. Contact: Kim Kati at 773-327-8915.

F-COMMERCE TOPS MUSIC INDUSTRY AGENDAS

new committee assignments, Rosen says that she doesn't expect the changes to have an impact on record industry support on the Hill. However, she adds that the RIAA will be sorry to lose Senate Judiciary Committee ally Sen. Fred Thompson of Tennessee, who is leaving that committee to take an assignment on the Finance Committee.

(Continued from page 6)

Another strong industry supporter, Rep. Barney Frank, D-Mass., is leaving the House Intellectual Property Subcommittee to take another assignment on the House Banking Committee.

"It's a disappointment Barney's leaving," Rosen says. "He'll stay on the [full] Judiciary Committee, though, and Howard Berman [D-Calif.] will take over as the ranking subcommittee guy. So that's good, and an important step."

Rosen forecasts that it's going to be "a different world" from the last Congress

"You won't have, like, 'commercial enemies' this time around," she says. "I think the allies in this will be everybody from the will be everybody from the wires Itelephone companies, to to the credit-eard companies on the mailers who ship the product, to the credit-eard companies on the product of the companies of the tippating in the debate to make sure the record industry's interests are protected." March 8-11, 1999 National Assn. Of Recording Merchandisers Convention & Trade Show, Las Vegas Hilton, Las Vegas. 609-596-2221. March 13, Bam Magazine's California Music

Awards, Bill Graham Crive Auditonum, San Francisco. 415-864-2333. March 21, Academy Of Metion Picture Arts And

Sciences Awards, Shine Auditorium, Los Angeles. 310-247-3000. March 23-24, 10th Annual Digital Engineering Conference, Hastrouk Heights, N.J. 703-907-7600. March 24, Gospel Music Assn. Dove Awards.

Nashville, 615-242-0303.

April 8, Music & Marketing Seminar, Essex House, New York. 212-536-5002. April 20-22, Bitlboard International Latin Mu-

sic Conference & Awards, Fortainebleau Hillon, Miemi Beach. 212-536-5002.

MIDEM (Continued from page 8)

that will allow all labels to begin selling digitally downloaded music online by the 1999 holiday season (Billboard, Dec. 26, 1998).

That is, there will be representatives from the major labels and publishers—along with leading figures from the International Federation of the Phonographic Industry and the Recording Industry Assn. of America—who will meet and discuss issues with executives from Internet access providers and electronics and computer corporation.

"MIDNET will be something like a club where the members of SDMI will be able to discuss and explain and communicate," Roy says. MIDEM this year is taking place

Jan. 24-28 in the Palais des Festivals. Cannes. Christophe Blum, the Reed-Midem Organisation's music division director, says that with three weeks to go before the event, the number of exhibitors and companies representcion stands has already reached last year's final totals. He says that by Jan. 6, 407 stands

Pie says trak oy saw, o, vol' salams and been booked, representing 1479 companies. One change this year is that there will brigger be falled the result of the companies of the companies of the bonor is to be known as the Person of the Year Award—a more precipitated by the fact that this year's recipient is Frances Preston, president/CEO of U.S. authors' body BMI. Roy says the award will retain this title in future years.

Of Preston, be says, "She deserves

Of i reston, he says, "She deserves this award because she has been the trusted companion of thousands of songwriters and music publishers. She has encouraged both the business and the creative side of the music industry, and she will continue to provide leadership in the coming years." A number of senior politicians and

government officials are also due to attend this year's MIDEM. Already confirmed are trade ministers from the U.K., Sweden, and Poland. The Dutch trade minister is also anticipated. Culture ministers from a number of European countries are also expected to attend.

Merchants

RETAILING . DISTRIBUTION . DIRECT SALES . HOME Shape CO Sculpts Future Of Marketing

Firm Finds Custom CDs Are Perfect Fit For Corporate Clients Lou Pearlman, who created teen BY DAN DALEY Lowenstein, who previously worked as VP of affiliate and ad

ORLANDO, Fla,-Shape CD, an almost 2-year-old company based here, is trying to leverage the

CD's high perceived value by literally twisting its physical characteristics The company, formed in April 1997 takes clients' artwork and using computer-assisted design software and a computer-controlled routing device, sculpts the

CD to fit the artwork. The result is CDs and CD-ROMs in the shape of backstage passes, corporate logos, and product themes. all of which take the configuration well beyond its original mis-



"The potential market for shaped CDs in retail, corporate, and entertainment applications is amazing even to us," says company president Rod Lowenstein, speaking from Shape CD's sales offices in Manhattan.

Shape CD has done products for Keebler, Bridgestone, Labatt Brewing, Sprint, Intel, and Seagram. Entertainment clients include BMG, A&M, Warner Bros., Geffen, and MCA, as well ss Universal Home Video and

But beyond the novelty of the shape are other benefits, adds sales and marketing at MTV Networks. A recent promotion for Pepsi featured a CD in the shape of a backstage pass with a breakaway tab used to drive customers to retail, offering a discount when redeemed at select music outlate

"So one shaped CD gives the onsumer a unique souvenir with both perceptual and practical value, sometimes with unreleased tracks or an interview with the artist," says Lowenstein, "It also gives the promoter a controlled access device, because CDs already have well-developed anticounterfeiting technology. And it brings people into the store after the show to buy the record. That's a lot more mileage than you get out of a conventional

Another Shape CD product figured into pieces of a puzzle. Collecting all the pieces and solving the puzzle could fuel an ongoing promotion.
While the bulk of Shape CD's

revenue comes from non-entertainment customers, the company has elicited interest from the entertainment and media industry. For examples, BMG ordered 10 million units in the shape of Elvis Presley's profile for a 1998 package commemorating the 20th anniversary of his death, and Universal commissioned shaped CDs as promotional soundtrack pack-ins for the recent anniver-

sary releases of the videos for "Animal House," "The Sting," and "American Graffiti." Shape CD itself has a significant entertainment industry pedigree: It is a division of Transcontinental Inc., owned by acts Backstreet Boys and 'N

The CD-shaping technology was devised by a Germany com-nany Shane CD has the exclusive license for the process in North America and can produce in excess of 1.5 million discs monthly at its Kissimmee, Fla., plant, which has seven of the 20-plus systems in operation worldwide.

For a disc to be produced, a client sends Shape CD artwork that is then scanned into several software programs to create a virtual template. The artwork and CD content—either audio or ROM data-is sent to one of a number of subcontractor replica-



tion facilities, including Allied Digital and Cinram.

The finished, printed CD is sent back to Kissimmee, where the coordinates of the scanned artwork images are loaded into another computer, which directs the operation of a custom-made router. The replicated discs are loaded manually, five at a time, aligned by a laser reference guide, and the machine cuts them o the preprogrammed shape. Short runs of finished, shaped discs are then packaged by hand: larger runs are sent back to repli-

(Continued on page 67)



The original House of Records store in Santa Monica, Calif., in the 1950s

House Of Records Strives To Remain Home For Collectors

SANTA MONICA, Calif.-In keeping with this historic seaside city's renaissance, its oldest record store is in the process of reinventing itself. House of Rec-ords, established in 1952, has outlived its original competitors, and now, with its

DAW virtual store on the Internet, has

even under the counters. Yet as

jammed as it is, in recent months

a respectable selection of films

on secondhand videotape, even on

DVD, has appeared. Owner

Philip Smith, a passionate collec-

tor himself, realizes that many

music fans are also movie collec-

A collector's



Founded by the late Jane Hill. House of Records initially sold 78s and then added new 45s, with a portion of its sales generated by supplying music to customers of Hill's husband, who owned a jukebox rental company. In addition to its retail compo-BILLBOARD

nent. House of Records quickly became the region's main music distributor (a business

it is no longer in), and the business flourished until the early '70s, when rising rents and the forced Hill to move the store to Pico Boulevard in West Los Angeles. In 1980, House of Records returned to Santa Monica, still on Pico Boulevard, but the store suffered as the popularity of CDs increased.

(Continued on next page)



"The Real-Link between the Web Retailer and the Consumer"

Extensive product catalog with over 265 000 skus available

Your shopping catalog fueled by the All-Music Guide™ & the All-Movie Guide™ OAMC

We Pick-Pack-&-Ship orders direct to your consumer under your retail identity



For more information contact: Natalie at 1-800-329-7664 sxt. 4303 s-mail: cdf@asnt.com www.ssnt.com/cdf

BILLBOARD JANUARY 18, 1999

HOUSE OF RECORDS STRIVES TO REMAIN HOME FOR COLLECTORS

(Continued from preceding page)

At this time, Hill reinvented her store. She renamed it Jane Hill's House of Old Records and catered mainly to collectors, who vialted from all over the world. The store even appeared on Japanese TV in a series titled

"The Heart Of America."
"After ber busband's death in
1990, Hill, who suffered from arthritis, decided to retire," says
Smith, who bought the store in



The current House of Records store on Pico Boulevard in Santa Monica, Calif.

1991. With Hill's guidance, Smith implemented some drastic changes, including introducing CDs to the store's inventory. He did this by putting his entire collection of CDs, as well as his LP collection, into the store's inventory. "I just closed my eyes and

gave it all up," Smith says.

In many ways, the sprit of Hill
still dwells in the House of Records. Before she died, Smith
says, he used to visit her regularly and often asked her for
advice. "I keep a photo of her
near my desk, and whenever I am
faced with a problem or dilemma,
I ask myself, 'What would Jane
do?"

As business grew, he relocated just 10 blocks away, a location that received a boost when Trader Vics, a hugely popular liquor chain, opened just doors away, ensuring constant traffic. As it is, the store is in the heart of Santa Monica's music community, right next door to the headquarters of the National Assn. of Recording Arts and Sciences and a atome's throw from McCabe. a tone show the control of the co

has welcomed a large number of entertainment and multimedia companies moving from Hollywood to "Silicon Beach," as Smith dubs it. "Sony Music, MTV, VHI, MGM, and a host of post-produc-

tion houses have added to Santa Monica's eclectic creative energy," he says. Additionally, Santa Monica College is just a few blocks away.

House of Records' new location has allowed Smith to increase the number of listening stations, add a dance vinyl section, and include videos. With the help of longtime employee Shawmel Garlington, House of Records has become a mainstay of the Santa Monica music scene. In addition to being the store's only full-time employee, Garlington interns at Rhino Records, where he worked on the "Phat Trax" and "Smooth Grooves" series. "Shawmel has ears of gold, and I trust his judgment completely," says Smith. its current success to Shawmel's unerring instincts."

The South African-born Smith has an extensive background in music and he is now an experienced businessman. As a student. Smith worked for the University of California-Los Angelea radio station, KLA, in production and as an award-winning DJ, While at the achool, Smith produced campus concerts for such acts as Toad The Wet Sprocket and Jungle Brothers. He also worked on campus for the Archive of Popu-lar American Music, cataloging rare sheet music and records. Smith spent several aummers working for the Twilight Dance concerts held on the Santa Moni-

Smith now takes time out from his busy schedule to volunteer at local public radio atation KCRW. He has done computer consulting, in-studio assistance, and work in the music library for that NPR station.

House of Records draws customers from all over Southern California and around the world. "Many of our customera are



HOME VIDEO. Scholastic Entertainment in New York appoints Kathy Evans director of video marketing and distribution. She was president of K.E. Consulting.

NEW MEDIA. Larry Shapiro is named senior VP of busi-



ness and legal affairs at Buena Vista Internet Group in Burbank, Calif. He was VP/counael in the corporate legal department at the Walt Disney Co.

Sunahine Amalgamedia in New York names Theresa Duncan director of digital. She was director of interactive publishing at Nicholson



Pictured behind a stack of CDs is House of Records owner Philip Smith

music lovers who just want the latest top 40 CD at bargain prices or want a catalog CD to flesh out their collection," says Smith. In addition, audiophiles look for albuma issued by Mobile Fidelity, DCC, or Classic Records.

'The independent store owner must not only be knowledgeable about his products and clientele, he must also be dedicated'

"Sometimes they'll want reisuse or specialized mixes," Smith says. "Recent hot sellers have included Hendrix reissues, which featured great sound and fullsize booklets, and the new Smashing Pumpkins. It that has a moso mix found only on the LP version. These customers often ands of dollars, so spending \$25 or \$30 on an audiophile pressing is not an issue for them.

"Many of the tourist awho visit. Loa Angeles are avid record collectors," Smith continues. "They come to House of Records to look for records and CDs which are hard to find or prohibitively expensive in their home countries. We have regular customers from Germany, Japan, South Africa, England, and Australia, among others.

touers. Those of Records also connets with the entertainmentnets with the entertainmentnets with the entertainmentnets with the entertainmentand records on the state of the entertainment
and records. The state of the entertainment
times they are looking for Mept
own records. "Also, musicians such as Sonic Youth's Thurston
Moore and members of House Of
Pain visit the store for inspiration for their projects and to add
to their collections.

Living up to its original slogan of "Collector" a Paradiae, "House of Records has seen many pricey collector's items. "We've had a bunch of Beatles butcher covers, including a first sterevo varietion which sold for \$2,500, David Bowie's are "Diamond Dogs" 'genital' cover, which sold for \$4,000, and the Beatles 'White Album' serial number 0000001, which fetched \$3,500."

which elected s, once the grow-The collector's in article in growthe collector's markin terms has become more widely known, although Smith thinks that music is still relatively undervalued in comparison to art, coins, or stamps. "An album cower can be a limited-edition print and an ion of popular culture," he says. "Some of the covers were designed by renowned artists, such as Andy Wardo and David Stome as Andy Wardo and David Stome ers are becoming increasingly arts."

In a world where the independent music store is often perceived as a dying breed, House of Records is flourishing. Smith says, "The independent store owner must not only be knowledgeable about his products and his clientele, he must also be dedicated. I'm on a mission to succeed."

Despite the onslaught of music retail mergers, Smith still believes there is room for the independent store. "The chains such that earrol everyone else. May be take care of everyone else. May people prefer a noncorporate renvironment. Our customers, and the such can be such as the such as the such can't find what they are looking to threatened by them, we just try to pick up where they leave off."

Does Smith see House of Records as the beginning of a chain?
"We'll always be fiercely independent, but I won't rule out having aeveral stores in the future."
In the meantime, the House of Records' World Wide Web atte (www.houseofrecords.com) is undergoing a redesign. "Once we get our products up, the sky's the limit," says Smith.

newsline...

THE WANTER has reportedly held talls with Chrow about investing in the Internet music retailer, according to 2DNet, an online news service. The report also said that Jason Olim, CBO of Chrow, might be tapped to head Time Warner's electranic commerce operations. The companies declined comment. In October, Chrow agreed to acquire rivial online manie retailer NEX, operator of Masies Bouleard, in a stock transaction valued at about 2626 million. The deal is expected to close in February: ONLY SORMAUNES away is the three chales become mechanism, and licens-

ing agent for Ozzy Oslovorne and Black Sobbath for the band's reunion tour. The company ages that in addition to selling such merchandics as isolateboards and hand-signed lithographs, it has signed Todd McParlane Productions and McParlane Toys to create a comic book series and a line of action figures. The comic book is expected to be published in midyars, and the action figures and figurines will be available at retail locations in May.

OVC, the television abopting network, is holding its first QVC Music Session on Tuesday (2) zo inform labels about opportunities to market artists and albums over its cable channels. The event, to be held annually, is opposted to draw sales executives from such labels as RCA, Epic, Atlantic, Virgin, Mercury, and others. It will be held at QVC's Studio Park beadquarters

ers. It will be heid at QVC's Studio Fark headquarters in West Chester, Pa. Among the speakers will be Alan Rubbens, GM of QVC's own label, Q Records, and Tom Merrihew, QVC's VP of entertainment merchandising.

VIDEO SOFTWARE DEALERS ASSN, (VSDA) has won a major First Amendment court decision with an Oklahoma federal judge's ruling that the 1979 film "The Th Drum" does not violate child pornography laws. The case was filled when the police seized copies of the video from all Oklahoma City video stores that stocked it and from customers who had rented it. VSDA president. Jeffrey Ews says the decision "has far-reaching implications for the entire video industry.

64



Introducing i.FILL by Valley Media - industry-leading direct-to-consumer fulfillment services, world-class data and the largest selection of music, video and DVD for e-commerce.

i.FILL. the name, is completely new, but we've been the direct-to-consumer fulfillment provider for the internet's largest (and most demanding) e-tailers since day one.

- No other company has half our direct-to-consumer experience. LFILL is brought to you by Valley Media, the company that pioneered direct-to-consumer fulfillment for Internet retailers of music, video and DVD. Unnoticed by consumers, but essential to the industry, we've quietly fulfilled more than 5.5 million direct-to-consumer orders since 1992.
- Over 287,000 SKUs available! 235,000 music SKUs, 50,000 video titles, 2,200 DVD titles in stock and at your customer's door, in your box with your invoice, the next morning.
- The industry's best database.

 I.FILL's proprietary database is the same database used by SoundScan. It's timely, it's accurate and it's as complete as it gets.
- Accuracy, Fill and Location.
 Our accuracy on outgoing orders is over 99.5% and our fill rate is over 92%.
 These are no typos. Our multi-million dollar state-of-the-art California and Kentucky distribution centers keep your shipping costs as low as possible while reaching over 70% of the U.S. via 2-day Ground.
- If you're thinking about launching your own retail website or switching distributors, start thinking about getting in touch with LFILL – we're the best thing between you and your customers.



THE BEST THING BETWEEN
YOU AND YOUR CUSTOMERS

toll free: 800.845.8444 direct: 530,661.5442

Merchants & Marketina

SOUTHWEST

WHOLESALE

ecords A tapes

Unsurpassed Service

Computerized Catalog

Great Import Selection

Over 170,000 Selections

Internet Fulfillment

Weekly Mailer

Excellent Fills

Posters & Promos

6775 Bingle Road ouston, Texas 77092

-800-275-4799

713/460-4300



Shopping.com Beats Boxlot With 'In Your Face' Prices

ence over the last year, CD pricing on the Internet can sometimes be. well incone

Case in point, the Dec. 28, 1998, edition of The Wall Street Journal has a half-page advertisement from Shopping.com, with the banner across the top of the ad reading "In Your Face Comparisons," For music, it carries more than 250,000 CD titles, of which the Billboard top 40 CDs were priced at \$8.97 each, every day. Then,

it compared the prices of five titles at CDnow. Amazon.com. and Tower Records. At CDnow, according to the

advertisement, Mariah Carev's "#1's" was \$12.58, \$15.57 with shipping. At Amazon.com, the ad states, the price was \$12.58, \$15.53 with shipping. At Tower, the store price was \$13.99, the same as the company's online store price, \$16.94 with shipping. And at Shopping.com, that CD was \$8.97, \$10.94 with ship

shipping and handling costs are \$1,97 for the first CD and 90 cents each for the second through fourth CD, with each additional CD being shipped for free. In other words, the maximum shipping charge is \$4.67. So if a merchant was to order 50 copies of the Carey title from Shoping.com, it would cost, including \$4.67 for shipping, \$453.17.

Let's do our own "in your face

comparison." Music merchants buy-

ing directly from Sony Music Distribution would pay a boxlot cost of \$11.33, which comes to \$566.50 without shipping costs, for 50 units of the

title. Independent merchants buying from, say, Universal One-Stop would pay a cost of \$11.97 per copy, which comes to a cost of \$598.50. So accounts buying directly from the manufacturer would save more than \$100, or more than \$2 a copy. while independent merchants would save about \$145, or nearly \$3

Some music merchants have already done the math and are in fact buying from Shopping.com. One ant told me he ordered and received 160 copies of a title from the online merchant. I wouldn't be surprised if, as they did during the Best Buy/Circuit City price war of 1994-95, other independent merchants (Continued on next page)



GIVE YOUR SALES A GREAT BIG



He's friendly, furry, and huggable, and kids and parents everywhere love him Now they can sing and dance along to twenty-four of his original fun-filled songs.

Come on in and join the excitement.

You'll feel warm and fuzzy all over. Songs From

clim Henson's



Ship Date: January 12, 1999

Street Date: February 16, 1999





AEC has 16 SALES OFFICES Devoted to Independent Retail

CO Dur Rey, Eathol CT - Brazin D'atribators, Coral Springs, F. - Abbry Road, LA - Atlanta - Philadolphia - Las Angelea/3 Officos - Sacramonto - Orocka - Son Diego - Ballou - Portand - Chicago - Mikroakoo - Du

- Deepest selection of CD's, cassettes, **OVID bos 2HV**
- Internet real-time ordering with
- WebAmi.
- · New store specialists.
- · Sales-driven marketing with
- mped weekly.
- · www.aent.com Online information designed to
- support your business. · www.allmusic.com - WICE

Voted Yahoo's ""Best music reference sight," offers artist/song-title look-up.

Abbey Road

Accounts: 800-635-9082 Fax: 954-340-7641

SHAPE CD SCULPTS FUTURE OF MARKETING

Continued from page 63) cation plants for packaging.

which can often be as unique as the discs themselves, such as a guitar case for a guitar-shaped CD.

Shape CD production manager Frank Vazquez says that the laser-shaping process keeps the discs well within Red (audio CD) or White Book (CD-ROM) specifications for audio and that the physical restrictions of the process include keeping at least three opposite edges touching where the edge of a standard CD would be in the player tray, in order to keep the disc readable by the playback laser, CD-ROM discs, he adds, require a higher degree of symmetry because of the higher rotation speeds. The amount of data that a shaped CD can hold is contingent

on how much space is left on the disc after the laser-shaping process is finished, which correlates to the final radius of the disc. For instance, a remaining radius of 52.91 millimeters allows for 51 minutes of playing time or 470.02 megabytes of data space (the 120-millimeter radius of a standard CD holds 76 minutes of audio or 650 megabytes).

The only other limitation of the shaped CD is that it is not recommended for use in vehicle CD systems, because its nonsymmetrical shapes can lam the eject mechanisms of some players. In terms of pricing, Shape CD has a schedule of one-time pre-

replication charges, such as for

glass mastering and machine

setup. Unit pricing depends upon volume: A minimum listed run of ended Jan. 2. During that time, the company enjoyed sales of \$222 mil2.500 piecea has a unit price of \$2.23; quantities in excess of 250,000 have listed pricing of \$1.54 per disc, including packag-



The premium markets obviously are the biggest of the three major markets for the Shape

CD," says executive VP Alan Seigel: the others are promotional and retail. "This is a tremen-dous way in which U.S. corporations can extend their brand equity. It also helps keep the concept of the CD itself fun and fresh. There's content, but the message for corporate America is

definitely in the medium. One current customer is Seagram/Universal Studios' Strategic Alliance initiative, a recently inaugurated department designed to develop synergies among the company's divisions and headed by VP Bob O'Dowd. Shape CD recently did a promotion for Grolsch beer using music licensed from Geffen Records. (Both Grolsch and Geffen are owned by Seagram.) Geffen was able to promote several new

alternative rock acts on a CD molded into the shape of a Grolsch bottle.

"Branding the product is what every marketer wants to do. and showing the package is critical to that," explains O'Dowd. "The Shape CD was as close as you could come to duplicating the package, and it delivered the music. We got a two to three times greater response to that promotion than we have from similar beer promotions in the

paat. Corporate America has been quite responsive to the potential of Shape CD's wares. The concept garnered the best of ahow award at 1997's Premium Incentive Show in New York, beating out 1,500 other entries.

But Lowenstein adds that entertainment and media companies have also responded enthusiastically and that the stage is now set for Shape CD to pursue its own retail products, such as shaped discs carrying content that the company licenses.

The goal, says Lowenstein, is to have Shape CD become an ancillary marketing arm for any numher of companies conceiving and then executing promotions.

"The possibilities are almost as

endless as the ahapes themaelves, he says. "It can revolutionize the backstage pass industry, for instance, which is becoming a bigger part of record promotion. It can project brand awareness in a way that a mouse pad or a key chain can't, because it also offers value-added in the form of content. It's not a pet rock."

RETAIL TRACK

(Continued from preceding page) and small chains took advantage of this kind of loss-leader pricing. And this type of pricing will continue online as long as the stock market rewarda sales volume increasea instead of profit when valuing the shares of Internet retailers. So even as Shopping.com loses about, I estimate. \$3 a unit on a Billboard top 40 CD, I would expect it to enjoy stock price appreciations, thanks to sales growth fueled, in part, by indepen-

dent merchants and small chains. Shopping.com, which trades on the Nasdaq exchange, closed Jan. 5 at \$12.06, down from \$13.44, apparently due to reports of poor customer aervice. At that price, the company, which generated sales of about \$4 million in the nine months that ended Oct. 31, 1998, still carries a market valuation of \$72.4 million.

SPEAKING OF DIRECT marketing. Columbia House has sold its audiobook business to the Audio Book Club. The company declines to disclose terms of the deal or the amount of annual sales generated by the divested business

Richard Wolter, chairman/CEO of Columbia House, says that the company divested the operation because "it is a small part of our business. We wanted to refocus on the opportunities provided by the [Internet] for our core businesses. The Internet is revolutionizing Columbia House's business "Those core businesses include Total E. the club's online store, the DVD Club, and Play the record club created last year by Columbia House that doesn't use the "negative option" marketing tool used by traditional record clubs. In negative-option cluba, month membera have to return a postcard declining product, or they receive a featured title each month.

TRANS WORLD ENTERTAIN-MENT Corp. posted a 7% increase in comparable-store sales for the nine-week holiday period that

lion, up 12% from \$199 million reported during the same time period in 1998-99. Total sales for the 11-month period increased 24% to \$653 million from \$528 million; comparable store sales increased

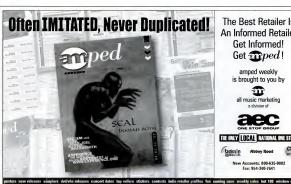
In a statement, chairman/CEO Bob Higgins noted that the Albany, N.Y.-based company did a brisk holiday business, even though new releases sold leas than expected. He added that he was "pleased" with the performance of the retailer's online store, but he didn't specify results.

Despite those strong results, Wall Street, probably looking at meaningless sales volume increases from competing online merchants, was busy trading out of the stock, resulting in the stock dropping to \$17,0625, down \$1,125 from the previous day's trading.
At that price, Trans World has a market capitalization of \$558.4

RETAIL TRACK HEARS that Virgin Records' urban product representatives, as well as Mike Mack, GM of urban music, switched companies to become part of EMI Music Distribution. You

might remember that once upon a time the urban reps were a part of distribution and then were switched to Virgin, way back when Capitol Records was getting out of R&B. Now, with Capitol's re-entry into that genre, the reps are back at EMI. MAKING TRACKS: I also hear

that Sonya Askew, urban buyer at Camelot Music, will move to Minnesota to become urban buyer for the Musicland Group. At the latter chain, those responsibilities were previously held by Kathy DosdalL who still buya country, blues, world, and children's music.



The Best Retailer Is An Informed Retailer Get Informed! Get $\mathfrak{m}ped!$

> amped weekly is brought to you by

all music marketing a division of



New Accounts: 800-635-9082

Fav: 954-340-7641

BILLBOARD JANUARY 18, 1999

Top Pop. Catalog Albums

	WEEK	UAST	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE, MISS MERCHANE, AND INTERNET ARTIST MPROVE E NUMBER COSTRIBUTING LARGE USES LEFT PRICE TIT	LE
MATALLICA MATAL		,	BEASTIE BDYS A. NO. 1	ILL.
			METALLICA A" METALL	
1	2	1		
1	3	_	PAISLEY PARK 45431 WARNER BROS (12 98/17 98)	
1	4	13	WALT DISNEY SISSE ([0.9876.98)	
1	5	3	PINK FLOYD A DARK SIDE OF THE MO	
1	6	_	PRINCE ▲* WARRER BROS, 23720 12 98/15 98	
1 10 10 10 10 10 10 10	7	22	GASOLINE ALLEY 11413 MCA (10.98/16/98)	ME
10 15 000 SECRET 1 THE SAMP BOULET SAMP A 10 10 10 ALMAN SECRET 1 THE SAMP BOULET SAMP A 10 10 DAY SAMP SECRET 1 THE SAMP SECRET SAMP A 10 10 DAY SAMP SECRET 1 THE SAMP SECRET SAMP A 10 10 DAY SAMP SECRET 1 THE SAMP SECRET SAMP S		21	BOB MARLEY AND THE WAILERS A LEGE	ND
10 15 000 SECRET 1 THE SAMP BOULET SAMP A 10 10 10 ALMAN SECRET 1 THE SAMP BOULET SAMP A 10 10 DAY SAMP SECRET 1 THE SAMP SECRET SAMP A 10 10 DAY SAMP SECRET 1 THE SAMP SECRET SAMP A 10 10 DAY SAMP SECRET 1 THE SAMP SECRET SAMP S			GUNS N' ROSES ▲ APPETITE FOR DESTRUCTI	ON
1			BOB SEGER & THE SILVER BULLET BAND ▲ GREATEST H	ITS
1			ALANIS MORISSETTE ▲* JAGGEO LITTLE P	ILL
10			DAVE MATTHEWS BAND &* CRA	SH
1			GARTH BROOKS A THE H	TS
10 10 10 10 10 10 10 10		-		
10 10 10 10 10 10 10 10		-	ATLANTC C TOP AG 110 00/15 00 E	
1	15	24	WWANER BROS. 3113* (1196/1196)	
1	16	23	REPRISE 463 R3/WARNER BROS 1:0, 99/16.98 128	
10	17	12		
10	18	10	SSO MUSIC 67541 TWO TO SE EQUY SEC	
30	19	40	KORN A KO	
10 10 10 10 10 10 10 10		26	JIMMY BUFFETT ▲ SONGS YOU KNOW BY HEA	RT
20 15 MATALLICA SAME AND DISTRICT OR ALL 21 16 PER POTOTO A 150 TO THE MATALLICA SAME AND STORY OF ALL 22 14 CONTROL SAME AND S			SOUNDTRACK A: GREAT	SE
				LL
			PINK FLDYD A THE W	ALL.
ME STACHT MATERIAL CONTRIBUTION MATERIAL CO		19	VARIOUS ARTISTS A* DISNEY CHILDREN'S FAVORITES VOLUM	E 1
10 100	24	-	W.1.1 DISNEY 60605 12 JULY 93.1	-
100	25	46	INMERIN ATSMERO (10 NE EQ 16 NE)	(Te
DECEMBER STATE S	26	34	MCA 42293 T 361,2 36	110
10 AND	27	41	VOLCANO 31087* (10 96 16 96)	
10 AND	28	_	MIRELEG SIGNIFICATIONS EQUES SE	
0	29	17	WHAT THE HELL HAPPENED TO N	
1. 0 - WANDERSON A STATE OF FORTISTS OF FO	30	47	CAPITOL 46101 19612 46.	
MATCHALICA	31	49	METALLICA A* RIDE THE LIGHTNI	NG
September 1 September 2 Septem			METALLICA ▲ MASTER OF PUPPE	TS
M 9.5 2000/SUNTANTANTANTANTANTANTANTANTANTANTANTANTAN	-		SUBLIME A 40 OZ. TO FREEDO	MC
3 PARAM MILLER A PARAM P			AERDSMITH A' BIG ON	ES
THE RATILS THE RATILS			SARAH MCLACHLAN A FUMBLING TOWARDS FOSTA	SY
7 000			THE DEATH ES AT	ES.
		20	CAPITOL 46443 (1) (#630 98)	- 1
PINE FLOOD DOWN ANTITIEVES BAND A COLLECTION OF GREAT PANCE SCHISS DOWN ANTITIEVES BAND A UNDOR THE TIBILE AND DREAMING MADDOWN AS DIRECT STREET THE MINISCULATE COLLECTION THE OPPRINTING A DIRECT STREET THE MINISCULATE COLLECTION OF CHARGE AND ASSOCIATION OF THE MINISCULATE COLLECTION OF CHARGE AND ASSOCIATION OF THE MINISCULATE COLLECTION MANUAL ANTITIES ASSOCIATION OF THE MINISCULATE COLLECTION NINE AND ASSOCIATION OF THE MINISCULATE COLLECTION OF CHARGE AND ASSOCIATION OF THE MINISCULATE COLLECTION OF CHARGE AND ASSOCIATION OF THE MINISCULATE COLLECTION MANUAL AND ASSOCIATION OF THE MINISCULATE COLLECTION MANUAL AND ASSOCIATION OF THE MINISCULATE COLLECTION MANUAL AND ASSOCIATION OF THE MINISCULATE COLLECTION OF THE MINISCULATE CO		-	FLEETWOOD MAC A' GREATEST H	_
DOME MATTER'S BAND A UNCET THE TRACE AND DEFAUNTS MODERNAME AND STATE AN	38	38		
MACORNA MACO	39	-	COLUMNIA TURNO (IO 86 EG 16 66)	100
0 0 0 0 0 0 0 0 0 0	40	42	RCA 66449 171 HE SEE SHI	
0 0 0 0 0 0 0 0 0 0	41	_	MADONNA A* THE IMMACULATE COLLECTI SHE 26M05W49N01 BR05. (13 9618 95)	- 1
46 CREGIONEC CLIARATER REVIVAL A CHRONICLE VOL.	42	_	EPITAPH 66-117* (9-90) 4-101 (50)	
46 CREGIONEC CLIARATER REVIVAL A CHRONICLE VOL.	43	43	QUEEN A GREATEST H	TS
MARDUS ARTISTS ESPN PRESENTS JOCK JAMES VOL 1			CREEDENCE CLEARWAYER REVIVAL & CHRONICLE VOL	- 1
MIRVANA MIRVANA MIRVERNINO MEVERNINO MEVERNINO MEVERNINO MEDICAL MEDIC		~	VARIDUS ARTISTS ▲ ESPN PRESENTS: JOCK JAMS VOL	. 1
DUCASONITIA A A A A A A A A A		-		ND
48 POARDOR SUPPLY AND THE BEST OF VAN MORRISON METALLICA A: LOAD METALLICA A: LOAD		-		ITS
METALLICA A		-	VAN MORRISON ▲ THE BEST OF VAN MORRIS	ON
49 — ELECTRIC STREET (10.00 16.90)		-	POLYCOR BUT STAND TO 17 981 DO 17 981	
	49	-	ELEKTRAS, WITHER OF 10.98(16.98)	-

Castale glaums are 2-year end tolles that have failten below No. 100 on The Sillicard 200 or resource of ore indium. 36.0 of the Makes claim relation combined wished bethe appeared for Pressures of the Sillicard of 500,000 outs. A SAM conflictation for sain of 1 million units, with multimitian veilers unclaimed a surceal following the protect. Asked the sain of 1 million units, with multimitian veilers unclaimed a surceal following the protect. Asked more claimed with the sain sain of 1 million units, with multimitian veilers unclaimed as a unusual following the protect. Asked more claimed asked to 1 million units and the sain of 1 million units, with multimitian veilers unclaimed to 1 million units and the sain of 1 million units and 1

Merchants & Marketina

MFLP's 'Toddlers Sing' Highlights Young Voices

TOTS IN THE SPOTLIGHT: So simple it's, dare we say, brilliant, the recent release from Music for Little People (MFLP)-first in a proposed series-takes the concept of kids performing for kids and runs with it. "Toddlers Sing" features a winsome chorus of 2-, 3-, and 4-year-olds tackling 22 children's classics, backed by unobtrusive instrumentation (by grown-ups, of course, including album co-producers Leib Ostrow on guitar and recorder and John Alevizakis on guitar, bass, drums, and keyboards), "Toddlers Sing" also captures the kids' amusing (oh. all right. adorable) chatter surrounding each song. And while their pronunciations incorporate a variety of babyish lisps-which come across as more cute than annoving-many of these tots sing right on key. Thus, a concept that has the potential to be excruciating is highly listenable for parents as well as for their small ones. For this, the Redway, Calif.-

Rhino deserves a hand As any parent who's ever raised a toddler knows, nothing makes these kids perk up their ears more quickly than the sound of their peers performing, (That goes for watching TV too; Barnev's enormous success was due as much to the appeal of his human pals as to His Purpleness himself.) Children's performers are plenty aware of this, which is why a major portion of toddlerand preschool-targeted albums feature an adult performer with a kids' chorus, "Toddlers Sing" isn't quite the first record to mainly feature kid vocalists-an independent series by a child ensemble called Meeka & Her Cool Cousins debuted a few years ago, and we remember an all-kid-performed album of Beatles classics that our 10-year-old Lily loved when she was a preschooler, though forgive us if we can't recall the title or artist. Yet "Toddlers Sing" is the debut of an all-toddler series.

based label, distributed by Kid

Ostrow (MFLP's co-founder) and Alevizakis rounded up 17 musical tots to record "Toddlers Sing," along with a handful of adult musicians. (In addition to the co-producers, the adults include Jim Rothermel on penny whistle. Kit Walker on keyboards, Robert Powell on a variety of stringed instruments, and Lygia Ferra and Judy Nee on background vocals.) Selections include "Twinkle Twinkle/Catch A Falling Star," "Down By The Station," "Wheels On The Bus," "Happy Birthday," "Where Is Thumbkin?," "Ring Around The Rosie," "Peas Porridge Hot," "Apples And Bananas," and others.

Also new from Music for Little People is a rerelease of Lisa Monet's 10-year-old recording "Circle Time: Songs & Rhymes For The Very Young," which includes



hu Moira McCormick

a variety of favorite children's tunes performed by the soprano folkie.

ALL THAT JAZZ: Renowned pop art giant Roy Lichtenstein started taking alto saxophone

lessons in 1993 at age 70; his teacher was Hayes Greenfield. New York-based Greenfield, who has been teaching music to young people at an after-school program called the Door, confided in Lichtenstein that his dream was to put together an album of traditional kids' songs done in a jazz style. The artist and his wife. Dorothy, offered to fund the entire project, and before Lichtenstein's death from pneumonia in 1997, Greenfield played him a demo tape of the album

"I can still see Roy driving (Continued on next page)

JANUARY 16, 1999

Billboard. Top Kid Audio.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANG, SOUNDSCAPE AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 3 ADTIST/SEDIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) AST No. 1 VARIDUS ARTISTS DISNEY'S CHRISTMAS COLLECTION 70 VARIDUS ARTISTS MICKEY CHRISTMAS: VOL. 2 2 2 READ-ALONG A BUIGS LIEF DISNEY CHILDREN'S FAVORITE SONGS VOLUME : 4 157 WALT DISNEY 60605 (6.98/13 98) DEAD, ALONG SIMBA'S FAVORITES WALT DISNEY 60307 (6.98 Cassette) SING-ALDING A BUG'S LIFE 6 WALT DISNEY 60971 (10.98 Cassett MORE SILLY SONGS VARIOUS ARTISTS 12 READ-ALONG MULAN 15 READ, ALDING A THE LION KING 17 142 MY FIRST SING-ALONG WINNIE THE POOH; SILLY OLD BEAR SONGS WALT DISNEY 60629 (6.98 Cassette) 10 22 40 READ-ALDING THE ORIGINAL STORY OF WINNIE THE POOF 11 RE-ENTRY VARIDUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS 108 WALT DISNEY 60819 (9.98/13.98) VARIDUS ARTISTS CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC VARIDUS ARTISTS CLASSIC WALT DISNEY 60648 (10 98/15 98) 13 DISNEYS GREATEST POP HITS VARIDUS ARTISTS ▲ CLASS WALT DISNEY 60865 (1D 98/15-98) CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC 11 176 16 NE-ENTRY VARIOUS ARTISTS A DISNEY CHILDREN'S FAVORITES VOLUME 2 READ-ALONG THE LITTLE MERMAIN RE-ENTRY WALT DISNEY 60297 (6.98 Cassette) VARIOUS ARTISTS RETURN TO PRIDE ROCK...INSPIRED BY DISNEY'S THE LION KING II 18 18 10 WALT DISNEY 60639 (10 98/16 98) VARIDUS ARTISTS A DI ASSIC DISNEY VOI. IL. 60 YEARS DE MUSICAL MAGIC RE-FRIEN READ-ALONG WINNIE THE POOH & TIGGER TOO READ-ALONG LADY AND THE TRAMP 21 24 8 READ-ALONG A TOY STORY RE-ENTRY WALT DISNEY 60265 (6 98 Cassette) MY FIRST SING-ALDING WINNIE THE POOR, TIGGERIEIC SONGS 23 DE-ENTRY THE TELETURBUES TELETUBBIES: THE ALBUM 8 **VEGGIE TUNES** A VERY VEGGIE CHRISTMAS

LYBICK STUDIOS 9456 (6.98/10.98)

CHILD'S PLAY (Continued from preceding page)

down the highway, singing along with the tape," says Greenfield in a prepared statement.

a prepared statements, been released on the Minneapolis-based independent Baby Music Boom. Called "Jazz-A-Ma-Tuzz," it features tunes like "Oh Susanna," "This Old Man," "The Music Man," "Skip" To My Lou," and "This Old Man," "The Milled Toda" Richle Havens is among the guest vocalists on the album, along with Milles Griffith, Liss Michel, and Charenée Wade.

"The best way to bring jazz to kids is by using material that is fun and familiar to them," he says.

K IDBITS: Denise Lifeson, creator of the delightful toddler series "Club Baby," has a new arrival. "Carousel," the 10th album in the series, features 14 original songs with tiny-tot appeal composed and performed by Lifeson, It's available from New Reality Productions of Queens, N.Y. . . . An original musical production of "The From Prince" from independent Callner Music in Hollywood is gathering much positive press. Pub-lishers Weekly lauds its "vivid characterizations and robust musical numbers," "The Frog Prince" is available on CD and

cassette.
The prolific Odds Bodkin, the
only bardle storyteller we know
has a new release called "Little
Proto's T-Rex Adventures." The
Adventures Of Little Proto, "featuring a dinosaur protagoniar".
The Rox Adventures "includes the
voices, and sound effects. It is
available from Rivertree Productions in Bradford, N.H.





Get A Clue

•Winner of the Parent's Choice Gold Award!

•The #1 rated preschool show on TV!*

On a weekly basis, more preschoolers watch Blue's Clues than Barney, Arthur, or Sesame Street!

...and her
Big Treasure



_TV Guide

•Blue's Big Treasure will be available prior to Nicklodeon's prime time multi-million dollar network event Blue's Big Treasure Hunt airing March 14, 1999

 Special interactive packaging with Colorforms' game pieces and a laminated game board — makes Blue's Bid Treasure a musical adventure and game all in one.

 Blue's Big Treasure Hunt will be supported by a print campaign in major parenting publications, a TV Guide ad, radio promotions and an on-air media campaign on Nick Jr. Nickelodeon and Nick at Nite.

•On-air and website sweepstakes timed around Nickelodeon primetime *Blue's Big*Treasure Hunt event.

CD and cassette will be cross-promoted with other Blue's Clues products.

R4-75625-4 6x8 Cassette Bilister \$9.98 srp R2-75626-2 CD Digipak \$13.98 srp

Street Date: February 16th



Play to Learn



'source: Nietsen Custom Cume Data

⊘&©1999 Viocom Intern

tome Vide

DVD Provides Lift To Music Video

Labels Release Titles Specifically Produced For Format be contagious. Elektra is set to re-

BY CATHERINE APPLEFELD OLSON WASHINGTON, D.C .- The oncehushed sound of long form music video is a lot louder these days. thanks to the arrival of DVD Video and the persistence of companies

While most labels have cut back on the number of longform music videos they release, the industry is embracing the DVD format as a means to embellish concerts and other videos with superior audiovisual elements and supplementary footage.

PolyGram Video has had success with the Three Tenors and a string of pop and rock dises. Sony Music issued 23 music-specific DVDs in 1997 and '98, including the made-for-DVD "James Taylor Live At The Beacon," and has another 30 slated for this year. Warner Reprise dove into the market with nine DVDs. many of them new releases that the label debuted day-and-date with their VHS counterparts. The enthusiasm for DVD seems to

that never gave up on the genre.

lease a DVD-specific Metallica disc. and Warner Bros. Nashville is creating a Travis Tritt disc that contains DVD Video, DVD Audio, and DVD-ROM components. But all parties are quick to note DVD's arrival does not mean the demise of longform cassettes-at least not vet.

For starters, while support for DVD is strong across the board. there are barely 1 million DVD players in U.S. homes. Additionally, the suppliers most aggressively churning out music DVDs are the ones that continue to stick with a robust slate of music VHS titles. Yet the format

unquestionably has taken hold. Aside from having superior audio quality, DVD is easily understood by consumers already well acquainted with the dynamics of a CD, according to Leslie Cohen, VP of business development for Sony Music.

"You can navigate through the music program to a favorite segment. or to a favorite part of a concert. It gives you more control and a more enjoyable listening experience," she says. "We've found it useful to add features to music titles that marry the lines notes concept with the my oin video

All forthcoming Sony music dises will contain artist biographies and discographies with samples of songs and lyrics. Some will include promotional videoclips, artist commentary tracks, and behind-the-scenes footage. Sony also plans to release some titles featuring Internet links and

(Continued on next page)



Purple Pose. Lyrick Studios celebrates the 10th anniversary of Barney with the release this month of a new direct-to-video title featuring former and current cast members. "Sing & Dance With Barney" inaugurates s yearlong celebration consisting of themed events and products for children and families. The 55-minute sette, which retails for \$14.95 suggested list, has a companion audio title, "I Love To Sing With Barney." at \$14.98 for CD and \$9.98 for tape.

Valley Media To Take The IPD Plunge; DVD Empire Eyes Format's Adult Niche

THE ONE AND ONLY: Sourred on by the Internet. Valley Media is going where few of its kind have gone before—public. The Woodland, Calif.-based distributor has hired J.P. Morgan as lead manager of the proposed stock offering and BancBoston Robertson

Stephens as co-manager; their fix on demand will determine the number of available shares and price. As far as we can tell, Valley's stock offering is the first for a video distributor since Commtron, later ac-

quired by Ingram, went public in the early '80s. It's no wonder: Distributors are high-risk, low-margin operations that have to strive mightily to get

Wall Street's attention. Valley thinks it knows the magic word, the same one that ignited last year's stock issues: E-commerce. The preliminary prospectus de-scribes Valley's New

Media division, which includes Internet sales, support, and data, as the company's "fastest-growing business." It garnered \$51.1 million in net sales for the six months that ended Sept. 30, 1998, compared with \$8.2 million for the same period in 1997. Valley is working hard to make itself indispensible to online retailers, providing them with value-added services" such as proprietary databases

that let consumers find what they want to buy, The bulk of Valley's revenue is still from brick-andmortar accounts stocking music and movies. Videoincluding DVD-was a late arrival, but it has proved potent. Valley bought New Jersey-based Star Video in May 1997 for \$37.9 million. By March 30, 1998, the end of that fiscal year, the addition had brought in sales of \$234 million and the bulk of the increase in total revenue to \$583.5 million. Only \$102 million was attributable to gains in full-line music distribution, according to the Securities and Exchange Commission (SEC)

For the year, Valley had a net profit of approxinately \$2.6 million-razor-thin but in line with competing distributors. The situation isn't helped by the studios' revenue-sharing programs initiated over the past year. Valley has opted not to participate because we have not seen adequate demand from independent retailers to justify the expense." However, it acknowledges, "we risk losing market share to those distrib-

utors who adopt revenue-sharing. In the long term, everyone will get burned, Valley tells the SEC: "We believe that these programs have rental stores and small chains in favor of the larger chains." That could shrink the market for distribution of rental titles, Valley contends.

SECRET WEAPON: What would you choose to differentiate your DVD World Wide Web site from the competition? Remember, you're dealing with all sorts of offers from all sorts of online retailers, including Amazon.com, which decided last year it would start

selling prerecorded videncassettes and DVDs. It's tough for a newcomer to get-and hold-

buyers. yers. Well: DVD Empire in Mars, Pa., figures that it has an edge, something no one else is offering. at least in the quantities president Jeff Rix expects to sell. Rix's secret weapon is sex, the



hard-core titles available from suppliers like Vivid

Let's be candid here: Porn isn't exactly a secret to anyone who's owned a VCR. Adult features were the backbone of the business in the years before the studies started tapping their catalogs. Even afterward, hard-core never dropped below 10% of cassette revenue, although it remained the genre that dared not speak its name. Mainstream video retailers keep those titles behind locked doors.

The same, more or less, holds for DVD and the Internet. Rix figures to capitalize on this potential to a degree unrealized in the cassette market. He says that adult titles, already 20%-25% of DVD Empire's revenue, will double their share in 1999. Forty percent is a fair estimate," says Rix, who is doubling his warehouse space to handle increased porn and mainstream activity. If DVD Empire makes the great leap forward, it will be thanks to a deal Rix struck with Vivid in December. He's taking over design and management of Vivid's Web site, turning what had been a retailers-only service to one open to

Once the commerce function is in place, "we split the revenues down the middle," says Rix. DVD Empire buys the Vivid titles on consignment and can return unsold inventory. "It's an incredible deal. There's a tremendous volume of cales in the adult arens and DVD is starting to take it mainstream," he maintains. "Adult is one of the main reasons we can survive."

With Low-Priced Tapes, Eros Aims To Beat Piracy In U.S. Indian Market

BY JIM BESSMAN NEW YORK-Trying to stem video

piracy, Eros Entertainment, the major U.S. distributor of Indian theatrical and video releases, has begun a program designed to educate retailers and consumers about the benefits of going legit. The medium: low-priced tapes.

The starting point is "Hum Aspke Hain Koun" (Who Am I To You), a 1994 family title starring Salman Khan and Madhuri Dixit, Directed by Sooraj Barjatys, described as "the Walt Disney of India," the movie was a box-office smash. Cassettes have been priced at \$7.99; video CDs, a precursor of DVD that is popular in Asia, are \$9.99. Behram Shahparast, VP of mar-

keting/distribution for the Englewood Cliffs, N.J.-based Eros, says the low sell-through price is needed to entice consumers who can't wait for the official video release and are used to "extremely rampant" bootleg copies. These are generally camera

[taped] copies sold to store owners for \$4 and \$5, without any labeling or packaging-just blank tapes with a generic computer label," Shahparast says. "So we thought, 'Let's give consumers a product they're not used to, that's labeled, in a sleeve, and shrinkwrapped. An Indian buying an Indian tape is not used to that Eros took what Shahparast calls

the "middle route," pricing its sale titles between the low-end bootlegs meant for renting and more expensive domestic sell-through copies.

"We felt we had to compete with the [pirate] option," Shahparast says. He adds that sales of "Hum Aapke Hain Koun" have been "extremely successful" since it debuted in mid-October in time for Diwali the Indian "festival of light" comparable to Christmas.

"Indian store owners who initially placed orders of 50 or 60 tapes to see how they went would call within a week and order 1,500 more," Shahparast says, "and these are people who never actually sold VHS tapes legitimately. In fact, they only rent [pirated] tapes, since consumers ave no patience to wait for the actu-

al [non-pirated] versions. These dealers are mainly momand-pop operations unfamiliar with American movie video retailing. "They'd ask, 'How do we sell them?" We'd say, Just put them on the counter. and make a nice sign, and see how it

goes," Shahparast says. He reports that domestic sales of "Hum Aspke Hain Koun" have topped 15,000. Another 10,000 have sold in Canada. "In the past, we'd be lucky if we sold 1,000 tapes," he says. Eros will now apply the same pric-

ing strategy to future releases. "Hopefully, we'll move enough product, since it's a losing proposition otherwise," says Shahparast. "We'd love to sell at \$19.95, but there's not enough of a market. Consumers are not used to owning tanes. That's a new thing for the Indian public." Eros' bread and butter remains

theatrical distribution to Indian communities in the U.S. Most of the movies are examples of the vast Hindi-language musical genre (Continued on page 73)

DVD PROVIDES LIFT TO MUSIC VIDEO (Continued from preceding page)

multi-angle footage, which Cohen says "has more application for music than films right now." Sony's top-selling releases include those featuring Gloria Estefan, Stevie Ray Vaughan, Celine Dion, and Taylor. Cohen says the Taylor disc is outselling its VHS counterpart

2-to-1.

"Live At The Beacon" was conceived from the outset as a DVD and will serve as the template for future discs. "Any concert opportunity that arises will be conceived with DVD in mind," Cohen adds. Sony will release at least one DVD-specific title in the first quarter, as well as two additional Dion dises and another featuring Patefan.

Warner Reprise jumped on the bandwagon with DVDs featuring such acts as R.E.M., Eric Clapton, Alanis Morissette, Madonna, and Fleetwood Mac, which has given the label its top seller, "Fleetwood Mac: The River," John Beug, senior VP of The River," John Beug, senior VP of film/video production and marketing for Warner Reprise, says a quick glimpse at the best-selling music DVDs points to the label's short-

term strategy.
"If you total the year-to-date sales on DVD, it's pretty clear what's working—there is a slightly older demographic," says Beug. In a move to satisfy that older demo, Warner Reprise will release a handful of targeted catalog titles in the first ouar-

geted catalog titles in the first quarter, beginning with Frank Sinatra.

"We will clearly try to improve and enhance the audio and video quality as much as possible, but these titles will not have a lot of bells and whistles." Beug says. "The

shows stand on their own."

For Rhino Home Video, DVD provides a fresh way to dress up and release its catalog-heavy repertoire.

Rhino has released music DVDs featuring Paul McCartney, Fleetwood Mac, Jimi Hendrix, and four carlendes of "The Menhees" TV shows.

featuring interview footage.

"A lot of people who seem to have written off music video all of a sudden are starting to see that music

den are starting to see that music video is selling," says Arny Schorr, senior VPGM of Rhino. "I've always maintained the problem with music video is not that it's not interesting, but people can't find it. There seems to be more visibility at retail now, which leads me into DVD."

Rhino is remastering Alice Cooper's "Welcome To My Nightmare" for April DVD release in widescreen and with possible wraparound footage provided by Cooper. Also due this spring are titles from Cheap Trick, the Grateful Dead, Stevie Wonder and Pat Bensfar

Schorr says Rhino might begin releasing jazz DVDs as part of its new Jazz Casuals line, consisting of concerts filmed in the '60s. Three concerts are to be included on one disc, a feat not possible on VHS, he DVD can go short as well as long. In January, Islandlife's Palm Pictures and Rykodise will launch a new series of DVD music singles. The discs contain two feature-length songs recorded and mixed in several audio versions, ranging from Dolby 5.1

Surround Sound to Digital Theater Sound to 24-bit, 96-kilohertz stereo. "We started experimenting with singles because we think DVD is a great format for the artist," says David Beal, director of DVD development at Palm Pictures. Due Jan.

David Beal, director of DVD development at Palm Pictures. Due Jan. 28 is a Rykodisc DVD single featuring Mickey Hart and Palm singles featuring Sly & Robbie and Mocean Worker. Additionally there are artist commentaries, album samplers, interactive interviews, and CD-ROM elements.

"Part of what makes the DVD single so great is that these discs are really designed and tailored for the DVD format because they have an interactive element to them," Beal says. "On all of these discs, we have little bonus assets you can uncover."

Beal considers VHS and DVD difthem markets. "If you just want to play songs and watch videos, VHS is great. But music is not just about the songs but the sonic experience, and VHS has never been able to deliver a great sonic experience, "bVD opened up a completely new "DVD opened up a completely new

music in a three-dimensional world."
Adds Ron Decker, director of
product management at Rykodise,
"VHS has never really been a shortform format." The label has not released any VHS longforms with the
exception of a collection of David
Bowie clips last year, he says. And

9.00

14.50

IIDNED

INNERS

ROBICS

20 RE-BITRY THE FIRM: FAT BLASTER-TOTAL BODY WORKOUT SMG Video 80417-3

Ryko has no plans to release VHS singles. "We are proceeding forward with DVD and not looking back." But for those focusing on embel-

lished concert videos, the word is, Don't count VHS out. Almost all longform DVD titles are accompanied by tape releases. "I don't think the studios are planning to abandon VHS, and neither are we," Sony's Cohen says.

In fact, Sony plans to use select DVD titles to help raise awareness of related VHS items. The forthcoming Estefan DVDs, for example, will contain "videographies" that list all of her existing VHS product and sample selected videoellps. "The market for DVD is robust, but it is not big enough to say, "VHS doesn't work any more." Cohen

Warner Reprise has no plans to release any music videos on DVD but not VHS, according to Beug. "We certainly think DVD has performed quite well, but we have a little ways to go before it really penetrates the marketplace."

Rather than sink tape, Rhino's Schorr believes that DVD will actually boost the tape format. "DVD and VHS are almost two different businesses. We are still selling the lion's share of our product on video," he says. "But DVD is going to be what, really breaks music video open, because the sound quality is so exceptional and you can do a lot of things that are very creative in terms of

"Once retailers realize there is a market for this stuff, we will have a better opportunity to place all product at retail and will see an appropriate increase in sales."

Bilboord. Top Special Interest Video Sales.

COMPILED FROM A NATIONAL SAMPLE OF SERVICE O

HES	LAST	CHAR	TITLE Program Supplier, Catalog Number	35	HES	LAST	CHAR	TITLE Program Supplier, Catalog Number
Г			CREATIONAL SPORTS.		Г			EALTH AND FITNESS
1	1	6	WWF: AUSTIN 3:16 UNCENSORED World Wiresting Federation Home Video 213	14 95	1	1	6	NO. 1 KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Enterteinment 29700
2	4	6	WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95	2	8	6	KATHY SMITH: TIMESAYER-LIFT WEIGHTS TO LOSE Sony Music Video 51565
3	3	Б	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14 95	3	4	7	KICK BUTT Brentwood Home Video 12032
4	8	6	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216	14 95	4	11	2	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment S611
5	5	Б	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14 95	5	9	8	KATHY SMITH: TIMESAVER-CARDIO FAT B Sony Music Video 51564
6	9	6	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14 95	6	2	221	YOGA JOURNAL'S YOGA PRACTICE FOR BEG Healing Arts 1088
7	10	6	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14 95	7	NE	wÞ	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution T82274
8	11	6	WWF: D-GENERATION X World Wrestling Federation Home Video 212	14 95	8	7	7	MTV GRIND WORKOUT-DANCE CLUB AER Sony Music Video 51602
9	2	4	N.Y. YANKEES: SEASON OF THEIR LIVES PolyGram Video 440059521	19 95	9	3	15	TOTAL YOGA Healing Arts 1080
10	13	В	WCW: STING UNMASKED Turner Home Entertainment 97105	14 95	10	5	6	A.M. YOGA FOR BEGINNERS Healog Arts 1071
11	6	Б	MLB: RACE FOR THE RECORD PolyGrem Video 440059037	19.95	11	6	8	P.M. YOGA FOR BEGINNERS Healing Arts 1186
12	7	7	1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES PolyGrem Video 450057347	19 95	12	13	72	PAULA ABDUL'S GET UP AND DANCE! Artsan Entertainment 60214
13	14	6	WWF: ROYAL RUMBLE '9B World Wrestling Federation Home Video 200	05 95	13	12	19	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933
14	12	3	WWF. JESSE THE BOOK VENTURA: THE WOUTH, THE WYTH, THE LEGEND World Wrestling Federation Home Video 10802	14 95	14	18	4	KNOCKOUT WORKOUT Anchor Bay Enterteinment 29699
15	17	В	WWF: WRESTLEMANIA XIV World Wrestling Federation Home Video 10203	19 95	15	10	175	THE GRIND WORKOUT HIP HOP AEROS Sony Music Video 49659
16	15	В	WWF: MAYHEM IN MANCHESTER World Wrestling Federation Home Video 211	14 95	16	14	8	YOGA FOR BEGINNERS: ABS Heeling Arts 1188
17	18	Б	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19 98	17	15	8	DENISE AUSTIN: SIZZLER Parade Video 909
18	NE	wÞ	WCW: RANDY "MACHO MAN" SAVAGE Tumer Home Entertainment 97106	14 95	18	NE	wÞ	POWER YOGA FOR BEGINNERS Healing Arts 60017
19	20	5	WCW: THE BEST OF HALLOWEEN HAVOC	14 95	19	19	61	THE GRIND WORKOUT: FAT BURNING GRO

◆ ITA gold certification for sale of 125,000 units or a deliar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested setail for nontheatrical files, ○ ITA pletinum certification for sale of 250,000 units or e dollar volume of \$18 million at retail for theatrically released programs.



20 RE-BITTEY WCW: BEST OF BLAST AT THE BEACH

arns, or 50,000 units or \$2 million at suggested rated for northeatrical titles. ©1999, Billboard/SPI Com

IN CHAR

TITLE

ARMAGEDDON

SMALL SOLDIERS

THE MASK OF TORRO

THE WEDDING SINGER

GONE WITH THE WIND

CATS

LOST IN SPACE

HOPE FLOATS

BILLBOARD DAD

SPICE WORLD

H2- POPMART

GOOD WILL HUNTING

LION KING II: SIMBA'S PRIDE

SOUTH PARK: 3.PACK VOLUME 2

'N THE MIX WITH 'N SYNC A

BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS A

BACKSTREET BOYS: ALL ACCESS VIDEO A*

JERRY SPRINGER-THE BEST OF

GREASE: 20TH ANNIVERSARY

IMAGE OF AN ASSASSINATION

PLAYBOY'S PLAYMATES REVISITED

THE ROLLING STONES: BRIDGES TO BABYLON-1998 LIVE IN CONCERT

MLB: RACE FOR THE RECORD

PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD

IT'S A WONDERFUL LIFE

KISS: PSYCHO-CIRCUS

1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES

SOUTH PARK: VOLUME S

SOUTH PARK- VOLUME A

JERRY SPRINGER TOO HOT FOR TV!

MEEK

AST

3

5 5 DR. DOLITTLE

9 q CODZILLA

11 2 THE PARENT TRAI

17

16

19 118 LADY AND THE TRAMP

23

25

20 65

26

3

6 4

,

10 11 THE X-FILES

11

12

11 11

14

16 18

17

18 14 44 AUSTIN POWERS

22 22

23 24 29

25 21

27 27 30

28 DE. FHTDY

20 RE-ENTRY

31 29 131

32

22 DC. CHTDS

34 30 24

35 39 2

26 RE-ENTRY

37 35 6

39 33 5

38

32 9

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

No 1

Paramount Hame Video 833483

Universal Studios Home Video 84018

Columbia TeiSter Home Video 21693

Walt Disney Home Video Buena Vista Home Entertainment 8804

Columbia TriStar Home Video 23126

Walt Disney Home Video Buene Vista Home Entertainment 1055

Suena Vista Home Entertainment 1355903

Walt Disney Home Video Suena Vista Home Entertainment 583

Rhino Home Video Warner Home Video 36558

Namer Home Video 36519

MGM/UA Home Video Warner Home Video M201011

PolyGram Video 4400583033

Joe/Zomba Video 41589-3

Real Entertainment 6502

Real Entertainment 6509

Rhino Home Video Warner Home Video 36557

Paramount Home Video 1108

Warner Home Video 36556

Playboy Home Video Universal Music Video Dist. PBVD835

Republic Pictures Home Video 20523

PolyGram Video 450057347

PolyGram Video 440010100

Eagle Rock Entertainment mage Entertainment 4139

PolyGram Victor 440259037

MPI Home Video 72823 Playboy Home Video Universal Music Video Det. PBV0830

Rhino Home Video

Jive/Zomba Video 41657

Columbia TriStar Morea Mideo 02018

Atlantic Video 83154

New Line Home Video Warner Home Video N4659

Warner Home Video 907249

PolyGram Video 4400479953

New Line Home Video

Warner Home Video 36562

Miramax Home Entertainment

Rhino Home Video

FoxVideo 32234

BMG Video 65000

FoxVideo 2762

FarVidea 0448

Label Distributing Label, Catalog Number

Referred Referred Suggested

1996 PG.18 11:50

PG-13 22 95

PG-13 19 98 1948

1917 PG-13 20.55

1998

tone 20,12 11.00

1917 PG-13 24.95

1998 NR. 78.95

1936 c 19.98

1916 PC-13 14.05

1996

1998 MR 74.95

1936 PG-13 22.59

1938 PG-13 19.98

1996 ы 10 00

1908 PG.13 19 98

1998 NR 19 95

1997 14 %

1455 26.99

1995 MR 199

1987 DC. 100

1966 NR. 14.90

1006 19.0

1998

1996 MZ 24.9

1998 NR 14.9

1225 MR 14.9

1978 PG 14.95

1998 MD 14.9

1996 100 199

1596 101 10 0

1985 102 100

1998 10 19 6

NR 169

MR 14 95

MR 1998

> NR 19 9

PG-13 22.99

22 %

Leonardo DiCaprio

Antonio Banderas

Anthony Hopkin

Eddie Murphy

Adam Sandler

Animited

Vivion Leigh

Matthew Br

Gillian Ande

David Duchovny

Dennis Quaid Natasha Richardso

William Hurt

'N Sync

Animated

Ton Amore

Mary Kale A

Snice Girls

Animated

Backstreet Bou

Rackstmet Boy

Jerry Sonnaer

Jerry Springer

Animated

Animated

Various Artists

Jaime Bergman

Victimis Artests

The Rolling Stones 1596 502 19.9

Various Artists

Drew Barrymon

Kirsten Durst Gregory Smith

Home Video

VSDA Promotes Game Giveaway. **Insurance Deals For Members**

NEW YEAR'S RESOLUTIONS: The Video Software Dealers Assn. (VSDA) is ringing in the new year

with two new member benefit programs. The trade organization has teamed with the game manufactur-Electronic Arts (EA) in an exclusive deal that will offer free EA software to customers at VSDA member stores.

Retailers that participate in the program will receive 1.500 coupons that consumers can mail in for the free EA game titles

"U.S. Navy Fighters," "Madden 99," "Sim Town," "SimSafari, Extreme Pinball," "SimAnt, "PGA Tour Pro Golf," "Triple Play," "Need For Speed II SE," and others Consumers must pay a \$5.95 shipping and handling charge per

discount rates for memhers VSDA had tested Rowermas-Bowermaster has set up a sp

order, and \$1.75 of each order will

be donated to VSDA's program

This month VSDA

will send dealers a free

merchandising kit that

includes the coupons

and in-store display

items to highlight the

promotion. The coupons

In other benefit news,

are good until June.

Fast Forward to End Hunger

bu Eileen Fitzpatrick Titles included in the offer are

VSDA has secured in surance broker Bowermaster & Associates Commercial & Personal Insurance to shop for

ter's service and discovered that the broker was able to reduce member premiums by 20%-50%. cial toll-free number for VSDA members as well as an information hotline and a link to the VSDA World Wide Web site. The toll-free (Continued on next page)

SHELF

Billboard.

JANUARY 16 1000

Top DVD Sales..

THIS WEEK	ж	NO NO	RETAIL STORE AND RACK SA COLLECTED, COMPILED, AND	NLES REPORTS D PROVIDED BY	
E S	1537	WKS	TITLE (fixing) (Free)	Label Distributing Label, Catalog Number	Principal Performers
П	Г		-	No. 1	
1	1	1	BLADE (9) (24.5%)	New Line Home Video/Warner Home Video N4585	Wesley Strees
2	2	3	LETHAL WEAPON 4 (ID (24.08)	Warner Home Video 16075	Mel Gibson Danny Glover
3	NE	WÞ	THE AVENGERS (PG-13) (24.96)	Warner Home Video 15873	Raiph Flennes Uma Thurman
8	3	3	THE NEGOTIATOR (II) (24.50)	Warner Home Vidso 16750	Samuel L. Jackson Kevin Spacey
6	4	6	THE MASK OF 20RRO (PG-13) (21:51)	Columbia TriStar Home Vidso 62169	Antonio Banderas Anthony Hopkins
6	6	3	DEEP IMPACT (PG-13) (2), 9()	Paramount Home Video 33082	Morgan Freeman Robert David
7	10	6	SEX DAYS, SEVEN HIGHTS (PG-13) (29:59)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Hamison Ford Anne Hische
8	7	8	GODZILLA (FG-13) (24 55)	Columbia TriStar Home Video 23129	Matthew Brodwick Hank Azaria
8	NE	wÞ	BASEKETBALL (N) (19:90)	Universal Studios Home Video 20130	Toy Parter Matt Stone
10	6	6	GONE WITH THE WIND (\$2 (25.38)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivion Logh
11	8	8	GROOD WILL HUNTING COLLECTOR'S EDITION (I) (I) (I)	Minamax Home Entertainment/Quena Vista Home Entertainment 10005	Matt Damon Ben Afflick
12	6	6	TOP GUN (PG) (25.99)	Paramount Home Video 16927	Tom Chuse Kerly McGrills
13	12	6	LOST IN SPACE (PG-13) (22 SU)	New Line Home Video/Warner Home Video N4667	William Hurt Gary Oldman
14	13	6	U.S. MARSHALS: SPECIAL EDITION IN CASE	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
15	NE	wÞ	WRONGFULLY ACCUSED (FG-13) (19 SI)	Warner Home Video 16129	Lesie Nielsen
16	11	6	CITY OF AMGELS: SPECIAL EDITION (FG-12) (31-5%)	Warner Home Video 16320	Nicolas Cage Med Rese
17	15	4	AUSTIN POWERS (PG-13) (24.9f)	New Line Home Video/Watter Home Video 34577	Michael Mayers Ekzabeth Hurley
18	14	6	TOMORROW MEMERIDIES: SPECIAL EDITION (%-13 (33%)	MGMUA Home VideoWarrer Home Video M207132	Pierce Bressan Michelle Yasin
19	16	8	THE WEDDING SINGER (FG-13) (24.93)	New Line Home Video/Warner Home Video N4660	Agom Sandler Drew Barramons

20 17 5 THE HUNT FOR RED OCTOBER (PG) (25 St). Paramount Home Water 32020. @ 1999, Billhoard/BPI Communications and VideoScan, Inc.

SHELF TALK

(Continued from preceding page) number is 888-825-4322 for members seeking more information about Bowermaster's services.

VIVID EMPIRE: Online retailer DVD Empire has inked a deal with adult video supplier Vivid Video to become its exclusive distributor on

the Internet Under the deal, Empire will set up and maintain a new DVD World Wide Web site for Vivid, which will list all of Vivid's 300 adult titles.

Vivid's current Web site will be shut down, and new and existing customers will be directed to the new site, vividdvd.com. Suggested list for the Vivid titles is \$26.95 plus ship-

DVD Empire will receive a percentage of Vivid's gross sales from the site. Currently, adult titles represent about 15% of DVD Empire's overall sales. Vivid expects to ship approximately 500 units per day under the new deal with DVD Empire In addition to features, Vivid dis-

tributes product from the Playboy and Spice cable channels. In other Vivid news, the adult sup plier's interactive division has signed a deal with revenue sharer Rentrak Corp. and will begin offering highdefinition DVD titles

ANIMAL INSTINCTS: Dream-Works Home Entertainment is offertively lowering the price of "Mousehunt" to \$9.99 when consumers take

advantage of a rebate offer. DreamWorks will lower the price of "Mousehunt" to \$14.99 on Jan. 26 and will offer a \$5 rebate when consumers purchase "Antz," due in

stores Feb. 9. Consumers can also take advantage of the rebate when they purchase the animated bug film and "Small Soldiers," "Paulie," "Babe," or "The Land Before Time VI." The latter two titles are from Universal, the exclusive distributor of Dream-

Works product. Of the group, however, only "Mousehunt" is being repriced. The other titles are priced between \$19.98 and \$22.98.

HYBRID SERIES: Following the success of the "Lost In Space" DVD and DVD-ROM, New Line Home Video is offering a "Blade" DVD and DVD-ROM for the first quarter.

Billboard. JANUARY 16, 1999 Top Video Rentals.

HIS WEEK	WEEK	CNCHART	COMPLED FROM A NATIONAL	SAMPLE OF RETAIL STORE RENTA	L REPORTS.
THIS	UNST	WKS. 0	TITLE (Rating)	Principal Performers	
Г			-	No. 1	
1	1	7	ARMAGEDDON (FG-13)	Touchstone Home Video Suera vista Home Entirtainment 41657	Bruce Willis Beo Affeck
2	2	5	THE NEGOTIATOR (7)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey
3	3	4	THE MASK OF ZORRO (FC-13)	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopeurs
4	4	5	DR. DOLITTLE (FG-13)	ForVideo 2762	Eddie Murphy
5	5	9	DEEP IMPACT (PG-13)	Paramount Home Video 330621	Morgan Freeman Robert Duvail
6	7	8	THE HORSE WHISPERER (PG-13)	Touchstone Home Video Bursa Vista Home Entertainment 1355203	Robert Rodford Kristin Scott Thomas
7	6	7	SMALL SOLDIERS (PG-11)	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith
8	8	10	HOPE FLOATS (PG-13)	ForWideo 32234	Sandra Buffock Harry Connick, Jr.
9	12	2	SIX DAYS, SEVEN HIGHTS (PG-13)	Touchstone Horse Video Buns Vista Horse Entertainment (1527803)	Harrson Ford Anne Heche
10	9	13	A PERFECT MURDER (8)	Warner Horne Video 16643	Michael Douglas Gwyneth Paltrow
11	10	4	SLIDING DOORS (PG-13)	Paramount Home Video 335763	Gwyneth Patrow Jack Harnah
12	11	6	FEAR AND LOATHING IN LAS VEGAS (I)	Universal Studies Home Video 83657	Johnny Depp
13	14	11	THE X-FILES (FC-13)	FoxWideo D448	David Duchovny Gillian Anderson
14	13	9	G00ZILLA (PC-13)	Columbia TriStar Home Video 23123	Matthew Broderick Harn Azaria
15	15	6	CAN'T HARDLY WAIT (PG-13)	Columbia TriStar Home Video 02457	Jennifer Love Hewitt Ethan Embry
16	NE	wÞ	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover
17	RE-E	HIRT	THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01995	Campbell Scott Steve Martin
18	16	11	THE LAST DAYS OF DISCO (R)	PolyGram Video 4381509366	Kate Beckinsale Chice Sevigity
19	19	16	CITY OF ANGELS (FG-13)	Warner Home Wideo 16320	Nicelas Cage Meg Ryan
20	17	9	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 07837	Christine Ricci Martin Donovan

◆ IRMA gaid certification for a minimum of 125,000 units or a dollar volume of \$9 miltion at retained for theatrically released programs, or all restance 125,000 units and \$1 million at suggested retain for on contrastruct bites. C IRMA platimum certification for a minimum saled 25,0000 units or a dollar volume of \$1 B miltion at retail for theatrically released programs, and of all least, \$0,000 units and column of \$2 miltion at retail for theatrically released programs, and of all least, \$0,000 units and \$2 miltion at regarded retails for nonheatrical bites. § 1999, Biblioactified Communications.

The title, available for \$24.98, can be played on both a DVD player and computers with a DVD-ROM drive. Consumers who play the disc on a computer will be able to access

highlights from the 1998 ComicCon comic book convention and the film's original script; they can also link to a series of vampire bulleting

The widescreen DVD also contains an isolated score with commentary by Mark Isham, who composed the film's score: the theatrical trailer; cast and crew biographies; and filmographies. In some store locations, New

Line's "Lost In Space" DVD and DVD-ROM sold twice as well as its cassette counterpart, retailers sav. AMILY TIME: In conjunction with its 75th-anniversary celebra-

tion, MGM Home Entertainment is lowering the price of several titles in its Family Entertainment collection and will offer a \$3 rebate with multiple purchases. MGM is adding "Courage Moun-

tain," "The Courtship Of Eddie's Father." "Warriors Of Virtue." and "Larger Than Life" to the Family banner; each is priced at \$14.95.

Consumers who buy any two titles in the collection can receive a \$3 rebate. Other eligible titles include "All Dogs Go To Heaven," "All Dogs Go To Heaven 2," "A Cry In The Wild," "National Velvet," "Please Don't Eat The Daisies," "The Princess Bride," and others.

The rebate and family line will be advertised in Parents, USA Weekend, People, Family Fun, and Family Circle.

LOW-PRICED TAPES (Continued from page 70)

known as Bollywood einema. These movies are generally fluffy romances interspersed with lavish dance sequences. Eros also handles art movies and older classics targeted at more limited audiences

To facilitate its low pricing, Eros teams with various sponsors, including Tilda Rice, which sponsored "Hum Aspke Hain Koun." Sponsorship, though, can sometimes be too much of a good thing.

"Unfortunately-and fortunate-ly-Indians are used to these tapes being loaded with ads," says Shahparast. "It's pathetic; every 10 minutes there's an ad. But there are only a couple during 'Hum Aapke Hain Koun' and none on the DVD." That DVD version came out in late

November at \$27.99. "We've moved most of our [cassette] units, so we're concentrating on DVD now," Shahparast says. Eros' DVD offerings, subtitled in English, now consist of 12 titles of the company's 800 available movies going back to 1955. But Eros faces a stiff challenge

from DVD bootleggers as well. Pirates have really stunk up the market," Shahparast says. "They're making pirate DVDs out of ours. There's a constant threat, and we have to fight it every single day."

Ton Music Videos

_	U	-	COMPLED FROM A NATIONAL SAMPLE OF RETAIL STORE, WASS		_
WEEK	WEEK	ON CHART	SALES REPORTS COLLECTED, COMPLED, AND PROVIDED BY	SoundScard EXITIN	Suggested
THIS	LAST	8	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	and the
1	1	8	'N THE MIX WITH 'N SYNC A	'N Sync	19
2	2	8	NIGHT OUT WITH THE BACKSTREET BOYS ▲* Juni2amba Video 41657	Backstreet Boys	19.
3	3	4	CUNNING STUNTS Elektra Entertainment 40202	Metallica	195
4	4	31	ALL ACCESS VIOEO &* JoseCombe Video 41589-3	Backstreet Boys	191
5	5	6	LIVE AT WEMSLEY Vigin Music Video 2429	Spice Girls	191
6	6	6	SECONO COMING PolyGram Video 80063005917	Keps.	291
1	7	9	HANSON TOUR '98: ROAD TO ALBERTANE A	Harson	193
8	10	6	THE COLLECTION: VOLUME 1	Bone Thugs-N-Harmony	19:
•	9	10	PSYCHO CIRCUS	Kess	161
10	8	55	PolyGram Video 44001010000 A NIGHT IN TUSCANY	Andrea Bocelli	241
11	12	7	PhyGram Video 4400553973 THE COMPLETE VIDEOS: 1991-1998	Tori Arres	151
12	11	13	Artertic Video 83154 VH1 DIVAS LIVE ●	Odes One Ones Embo Serbs Excelo	13:1
-	-		Epic Music Video Sony Music Video 50175 SRIDGES TO BABYLON: 1998 LIVE IN CONCERT	Stone Nor & Ment Cory	-
13	13	7	Eagle Rock Entertainment Irrage Entertainment 4734 THE DANCE A	The Rolling Stones	151
14	15	71	Warrer Reprise Video 3-38486	Fleetwood Mac	191
15	19	7	Physican Video 4400583033 WELCOME TO THE VIDEOS	U2	15.1
16	24	10	Geffen Home Video NCA Music Video 39557 VOLUMEN	Guns N' Roses	161
17	20	2	Elektra Entintairment 40199	Bjork	191
18	NE	wÞ	VIDEOPLASTY Interscope Video Universal Music Video Dist. 90302	Primus	29 5
19	21	91	WHO THEN NOW? Epic Music Video Sony Nusic Video 50153	Korn	199
20	16	22	SINGLE WIDEO THEORY Ex: Music Video Sony Music Video EVSOL61	Pearl Jam	145
21	26	12	LIVE AT THE SEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19 9
22	35	3	SUVIVAL OF THE ILLEST PolyGram Video 440058899	Various Artists	169
23	22	11	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Diet. Group 44360	Verious Artists	29.9
24	RE-E	MTRY	BACKSTREET BOYS: THE VIDEO MVO Video 3899	Backstreet Boys	199
25	33	27	SHOCKUMENTARY PolyGram Video 57595	frsane Clown Posse	19 5
26	17	11	ATLANTA HOMECOMING Spring Hit Video Chordart Dist. Group 44359	Vanous Artists	29 9
27	34	16	LIVE IN CONCERT Jun/Zomba Video 41624	Backstreet Boys	192
28	25	11	WOW-1999 Spanow Video Chordant Diet. Group 43200	Various Artists	12.9
29	29	56	RAGE AGAINST THE MACHINE Epic Music Video Sory Music Video 19 V50160-3	Rage Against The Machine	199
30	RE-E	MTRY	STREETS IS WATCHING A Def Jury Home Video PolyGram Video 56821	Jay-Z	14 2
31	RE-E	KTRY	DA GAME OF LIFE Prenty Video 53425	Snoop Dogg	123
32	39	42	OEAO TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	16.5
33	14	118	LES MISERABLES: 10TH ANNIV. CONCERT VCI Cotombia TriStar Home Video 88703	Various Artists	245
34	28	49	GIRL POWER! LIVE IN ISTANBUL	Spice Girls	19.9
35	30	59	Wight Music Video 92111 ONE HOUR OF GIRL POWER	Spice Girls	149
36	27	78	Warner Home Video 363553 IN CONCERT	Sarah Snightman	195
37	31	8	Columbia TriSter Horne Video 2105 THE VIDEOS 86-98	Deceche Mode	245
38	18	51	GARTH LIVE FROM CENTRAL PARK	Carth Brooks	19.5
39	36	17	Orion Horse Video 10119 THE ROYAL ALBERT HALL CELEBRATION	Andrew Lloyd Webber	19 5
40	23	-	PolyGram Video 44005739 LIVE SHIT: BINGE & PURGE &*	Metallica	80.5
40	23	255	Elektra Entertainment 5194	Minus Ca	82.3

CRUA gold cent. for sales of 25,000 with for video singles. ◆ RNA gold cent. for sales of 50,000 Sif or LF videos; △ RNA platnum cent. for sales of 50,000 with for video singles; ▲ RNA plat for sales of 100,000 with for \$5 or LF videos. ○ RNA gold cent for 25,000 with for \$5 or LF videos ○ RNA gold cent for \$5,000 with for \$5 or LF videos ○ RNA gold cent for \$5,000 with for \$5 or LF videos ○ Certific April 1, 1991. • 1999, 8816cent(PM) Communication.

oarammın RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO



The Closer I Get To You. Roberta Flack, left, cozies up with Robert Murphy, centar, and Fred Winston of WXXY/WYXX Chicago at a recent party calabrating Murphy's return as morning host of Chicago's Heart and Soul. Flack's show, Brunch With Roberta Flack," airs on the station 8-10 a.m. Sundays.

newsline...

CHANCELLOR RECORDS? When the Los Angeles Times shook up the radio industry Dec. 15 with its report on a Chancellor/A&M/Bryan Adams marketing deal, the article contained a confirmation of the long-rumored news that there exists a "very good chance that we will begin signing artists to our own record label," said Chancellor senior VP John Madison. This could be the trend to watch in 1999.

LUKE REAPPEARS ACROSS THE STREET, Former album WRCX (Rock 103.5) Chicago PD Dave Richards has resurfaced at crosstown modern WKQX (Q101), replacing PD Alex Luke. The move reunites Richards with the Mancow Muller morning show.

KYNG GETS AN ATTITUDE. KYNG (Young Country) Dallas has been repositioned as the New 105,3 FM, Superstar Country. The station's new slogan is "Superstar hits and a young country attitude."

UP THE LADDER. Chancellor taps former Gannett Radio president Gerry DeFrancesco as senior VP/GM of top 40 WIOQ (Q102) Philadelphia, replacing Daniel Savadove. And David Burke, general sales manager at KHOW Denver, is the new GM at Chancellor's AC KIMN, oldies KXKL. and N/T KRRF, reporting to new VP/market manager Bob Visotcky. Album KLOS Los Angeles vet Rita Wilde is named PD; the longtime music director had been acting PD since John Duncan's departure.

DILLON JOINS JOURNAL. Veteran programmer Dave Dillon, a VP of programming at Capstar since that company purchased his previous employer, SFX Broadcasting, last May, joins Journal Broadcast Group in the newly created position of VP of radio programming.

Boston Rises To No. 8 Radio Market

BY CHUCK TAYLOR NEW YORK-The past year in radio brought a number of significant changes to the top 10 radio metros, foremost among them the Boston market's step up from No. 10 to the eighth-largest metro in the

The significant change, according to a new report from New Yorkbased Interep Research, is based upon an annexation of areas not previously included in the Boston radio metro. That revision added more than 400,000 people to the market in 1998 (for a total radio market population of 3.7 million), thus pushing Boston above Washington, D.C. (3.6 million), and Houston (3.5 million). Arbitron re-ranked the city in its fall 1998 ratings report.

SAME CITIES, DIFFERENT RANKINGS Overall, the communities in the

top 10 remain the same, just in a slightly different order: New York at No. 1 (14.3 million) and Los Angeles at No. 2 (10.2 million), followed by Chicago (7 million), San Francisco (5,7 million), Philadelphia (4,1 million) Datroit (3.8 million) Dallas (3.8 million), Boston, Washington, and Houston.

Among other changes among the top 10 markets, the median age of listeners continued to inch upward, from 33.5 in 1996 to 33.8 in 1997 to

The national median age is 35. New York, Philadelphia, San Francisco, and Boston all rank above the ILS median In addition, the percentage of the

total population represented by U.S. Hispanics rose in seven of the top 10 markets, according to Arbitron. The largest percentage increase was in New York, rising 1.4% from last year to 18.7%. The black population in these

metros remained fairly constant, showing a very slight decrease in

most markets. The largest percentage decreases were in New York, dropping 1.2% to 16.6%, and Washington, with a drop of 1.2 percentage points to 25%.

EXTREMES OF THE DISTRICT Washington, in fact, possesses a number of extremes when weighed against the other top 10 radio markets. It has the largest percentage

of listeners between 25 and 54, at 60%. The market at the other extreme, with the lowest percentage of 25-54s, is Philadelphia, with 52% in that age bracket. Washington also has the highest

percentage of college graduates, at

38.5%. Detroit ranks lowest, with 14%. D.C. also has the highest median income, at \$66,516, compared with the city with the lowest median income, Los Angeles, at \$46,261. The New York market reports the

highest total income, at a whopping \$471.7 billion, followed by Los Angeles, Chicago, San Francisco, and Washington. The lowest total income is in Houston, at \$96.5 billion. Among occupations, D.C. pre-

dictably possesses the highest percentage of professional/managerial workers, at 40%. In the lowest position among the top 10 metros is Detroit, with 26%, followed by Houston at 28%

In Southeast, Radio Cited As TV Stations' Best Ad Medium JOHNSON CITY, Tenn.-A recent

study of TV stations in the top 10 Southeast markets finds that radio advertising is the most effective offair advertising/promotional outlet. Almost twice as many respondents indicated radio as the most effective advertising option compared with the second-place selec-

tion, direct mail. The top five chosen as most effective (see chart, this page) are radio commercials, direct mail, newspaper advertisements, billboards, and

World Wide Web sites. Radio was also found to be the most commonly used off-air outlet. Following radio in that category are Web sites, vehicle lettering, newspaper advertisements, direct mailings, and hillhoards

The information is based on surveys sent to program and promotion directors in the top 10 Southeastern TV markets as ranked by Nielsen: Atlanta; Tampa-St. Petersburg-Sarasota, Fla.; Miami-Fort Lauderdale, Fla.; Orlando-Daytona Beach-Melbourne, Fla.; Charlotte, N.C.; Raleigh-Durham, N.C.; Nashville: Greenville-Spartanburg-Asheville, N.C.: Norfolk-Portsmouth-Newport News, Va.; and Memphis. The 1998 study was conducted by

mass communication faculty at East Tennessee State University in Johnson City.

Perceived Effectiveness Of TV Stations' Advertising Options

Medium Radio Advertising Points Direct Mail Newspaper Advertising Billhoords World Wide Web Sites Vehicle Lettering Yellow Page Listings Source: East Tennessee State

University

The power of Report Market information... right at your fingertips!



www.billboard.com

The 1999 Radio Power Book contains all the information to make your job easier. Locate Thousands of Listings in a Snan:

Comprehensive listings of radio stations in all 15 formats covered by Airplay Monitor Consultants:

Complete Label Promotion Directory ◆ Arbitron Ratings and History for Top 100 Markets ◆ BDS and How It Works Order your copy now for \$95 (plus \$6 shipping end handling) by calling 1-800-344-7119.

Fax your order to (732) 363-0338 or mall this ad with check or money order to Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701 Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC.

Orders payable in U.S. funds only. All salas ara final. To advertise call Alvse Zigman (323) 525-2308

MARILYN SCOTT

LIGHTHOUSE FAMILY

Adult Contemporary

, we	WK.	2 WKS.	WCS.	TITLE SAPRINT & NUMBER/PROMOTION (ASE)	ARTIST
Θ	1	,	13	I'M YOUR ANGEL	R. KELLY & CELINE OION
(2)	3	2	15	TRUE COLORS FALE VALUE ALBUM CHTVATLANTIC	PHIL COLUMS
(3)	2	3	19	FROM THIS MOMENT ON	SHANIA TWAIN
1	4	4	10		HOUSTON & MARKH CAREY
5	5	5	24	I'LL NEVER BREAK YOUR HEART	◆ BACKSTREET BOYS
(6)	6	6	17	PLL BE MLANDS 84191	◆ EOWIN MCCAIN
7	7	7	24	THIS KISS WARNER BROS 17247	◆ FAITH HILL
(1)	8	9	9	ANGEL WEINIGHT THROTOLOGIS	◆ SARAH MCLACHLAN
9	10	8	49	YOU'RE STILL THE ONE	◆ SHANIA TWAIN
10	9	10	53	TRULY MAOLY OEEPLY	 ◆ SAVAGE GARDEN
11	11	n	35	TO LOVE YOU MORE	◆ CELINE DION
12	13	12	52	AS LONG AS YOU LOVE ME	 BACKSTREET BOYS
(13)	12	13	10	HANOS ATLANTIC ALBUM CUT	◆ JEWEL
14	16	16	47	MY FATHER'S EYES DUCK ALBUM CUTATETHISE	◆ ERIC CLAPTON
15	15	15	41	TORN BCA MRIM CUT	 NATALIE IMBRUGUA
(16)	14	14	12	THE POWER OF GOOD-BYE	◆ MACONNA
17	21	18	27		COCHRAN & JIM BRICKMAN
(18)	19	17	13	I HEAR YOUR VOICE	LIONEL RICHIE
(19)	17	19	15	FEELS LIKE HOME	LEANN RIMES
20	18	21	22	I DON'T WANT TO MISS A THING	 ◆ AEROSMITH
(21)	22	20	15	MY ONE TRUE FRIENO	◆ BETTE MIDLER
22)	NE	wÞ	,	WRITTEN IN THE STARS ELT	CN JOHN & LEANN RIMES

)	23	25	14	ISLAND SERBINA
				Adult Ton 40

23) 27 23 19

24 25

MOTHER I MISS YOU

m)	1	1	18	LULLABY	o. 1 SHAWN MULLINS
$\overline{}$	_	-	-	SMG ALBUM CUT COLLIMBA	A wors at No.
2	2	2	13	HANGS ATURITIC ALEBRA CUT	◆ JEWEI
3	3	3	25	SAVE TONIGHT	EAGLE-EYE CHERRY
3	4	5	13	ANGEL WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
3	5	4	20	MY FAVORITE MISTAKE	◆ SHERYL CROW
1	6	7	20	JUMPER ELEKTRA ALBUM CUTIEES	THIRO EYE BLING
D	8	8	16	SLIGE WARNER BROS ALBUM CUT	◆ GOO GOO DOLLS
3	7	6	15	THANK U MAYERICA ALBUM CUTTREPRISE	◆ ALANIS MORISSETTI
9	9	9	38	IRIS WARNER SUNSET SOUNDTRACK CULTRE	◆ G00 G00 00LLS
10	10	10	30	ONE WEEK	◆ BARENAKEO LADIE:
11	11	11	41	REAL WORLD	◆ MATCHBOX 20
12)	14	13	14	SWEETEST THING ISLAND ALBUM OUT	◆ U2
13	12	12	51	PLL BE	◆ EOWIN MCCAIN
14)	13	14	14	BACK 2 GOOD LAVA ALBUM COTATLANTIC	MATCHBOX 20
15)	15	21	6	IT'S ALL BEEN OONE	BARENAKED LADIE:
16	18	15	49	TORN PCA ALBUM CUT	◆ NATALIE IMBRUGLIA
17)	17	17	10	YOU GET WHAT YOU GIVE	◆ NEW RADICALS
18	20	20	56	TIME OF YOUR LIFE (GOOD REPRISE ALBUM OUT	RIODANCE) • GREEN DAY
19	16	16	19	INSIGE OUT	◆ EVE €
20	21	18	26	HOOCH BACKERD ALREAD DISSES	 EVERYTHING
21)	19	19	15	FIRE ESCAPE	◆ FASTBALI
22	23	22	22	THIS KISS MARKER BROS 17247	◆ FAITH HILI
23)	26	23	16	FROM THIS MOMENT ON	◆ SHANIA TWAIP
24	22	27	11	KISS ME SQUAT BY TOOL COLUMBIA	◆ SIXPENCE NONE THE RICHER
25)	24	25	10	FATHER OF MINE	◆ EVERCLEAF

Z100 New York Parties Like It's 1999 At Jingle Ball



WHTZ (Z100) New York's Jingle Ball last month featured a boots-kicking performance from country crossover queen Shania Twain, who performed six cuts from her current "Come On Over" set, including the recent top five hit "From This Moment On."



Among the top live ects of the night was Barenaked Ladies, who performed their No. 1 Hot 100 single "One Week," as well as their current hit "it's All Been Done." (Photo; Chuck Pulin)



The Brian Setzer Orchestra rocked this town with a swinging Z100 assistant PD Paul "Cubby" Bryant, left, and PD Tom set for Z100's top 40 audience, many of whom have likely never heard of the Stray Cats.



Poleman, right, flank performer Shawn Mullins, who performed songs from his new Columbia album, "Soul's Core."



Shown backstage with 98" at the fifth annual Jingle Ball ere Z100 morning show co-host Elvis Duran, left; PD Tom Poleman, third from left; end morning team member Christine Nagy, right.



Members of 'N Sync, complete with outer s sent girls into a different universe-crying, shaking, screa ing, and edoring-with their extraordinarity well-received mini-concert.



Members of the Goo Goo Dolls, whose "Iris" was the No. 1 song of the year at Z100, celebrated the Jingle Ball finale with friends end Z100 PD Tom Poleman, left



Among the surprise guests at the Jingle Ball was Lauryn Hill, who spoke to the sold-out audience about the new Z100 college scholarship fund, called "Give Back And Get."

Ton 40 Tracks

	וו שדע וו שטונט										
T.	¥ر	2 WMCS.	WRS.	TRACK TITLE ARTIST							
				No. 1							
①	1	1	8	SV6_CCUME/A							
②	2	2	8	SAVE TONIGHT EAGLE-EYE CHERRY WORK EVIS HANDS JEWEL							
3	3	3	8	ATLANTIC							
4	4	4	8	HAVE YOU EVER? BRANDY							
➂	5	5	8	JUMPER THIRD EYE BLIND ELEKTRALEEG							
➂	6	7	8	ANGEL SARAH MCLACHLAN MAINER SUNSET REPRESE							
(7	6	8	IRIS GOO GOO DOLLS MARNER SUNSET, REPRISE							
1	9	12	8	SLIDE GOO GOO OOLLS WARNER BROS.							
9	8	9	8	MIAMI WILL SMITH							
1	10	10	8	I'LL BE EDWIN MCCAIN							
①	11	8	8	MY FAVORITE MISTAKE SHERYL CROW							
(12)	13	13	8	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU IN SYNC							
13)	14	14	8	TOUCH IT MONIFAH							
14	12	16	В	LATELY DIVINE PRODUM MED ANT							
(15)	16	15	8	ONE WEEK BARENAKED LADIES							
(IE)	17	11	8	THANK U ALANIS MORISSETTE MAYEROX PEPRISE							
17	15	17	8	DOO WOP (THAT THING) LAURYN HILL							
(18)	20	18	8	FROM THIS MOMENT ON SHANIA TWAIN							
19	18	19	6	TAKE ME THERE BLACKSTREET & MYA FEAT, MASE & BLINKY BLINK TOTS 95/2095							
20	19	20	8	TOO CLOSE NEXT							
(21)	24	21	8	REAL WORLD MATCHBOX 20							
(22)	22	23	8	INSIDE OUT EVE 6							
23	21	22	8	CRUSH EDILAMERICA: HOLLYMOOD JENNIFER PAIGE							
24	23	26	8	I'M YOUR ANGEL R. KELLY & CELINE DION							
(25)	26	24	8	ARE YOU THAT SOMEBODY? AAUYAH							
26	25	75	8	BLACKSPOUND RITLANTIC BABY ONE MORE TIME BRITNEY SPEARS							
(27)	NE	N Þ	1	1999 PRINCE							
28	27	27	7	YOU GET WHAT YOU GIVE NEW RADICALS							
(29)	29	31	5	BACK 2 GOOD MATCHBOX 20							
30	30	32	3	IT'S ALL BEEN DONE BARENAKED LADIES							
(31)	RE-E	NTRY	6	I DON'T WANT TO MISS A THING AFROSMITH							
32	31	29	8	BECAUSE OF YOU 98 DEGREES							
33	28	28	7	LUV ME, LUV ME SHAGGY FEATURING JANET							
34	32	34	8	TEARIN' UP MY HEART 'N SYNC							
(35)	40	40	8	CLOSING TIME SEMISONIC							
36)	37	-	2	BELIEVE CHER							
(37)	39	37	8	THIS KISS FAITH HILL							
38	35	39	3	WAINER BROS ALL I HAVE TO GIVE BACKSTREET BOYS							
39	34	36	5	CAN I GET A JAY-Z FEAT, AMIL (OF MAJOR COINZ) AND JA							
40	20	30		THE POWER OF GOOD-BYE MADONNA							

Uisit Billboard Online the Internet http://www.billboard.com ustry news and announcements updated daily

- Weekly Trivia Contest win prizes Billboard Sneak Peek
- eekly Charts with Music Samples Hot Products - updated weekly
- Questions? Call: 212-536-1402 / 1-800-449-1402 e-mail: info@billboard-online.com

Radio

Full Force Still A Power To Re Reckoned With As '80s Pedigree Inspires New Hits

GETTIN BUSY ONE TIME: When the six brothers and cousins behind Full Force won the amateur-night competition at New York's legendary Apollo Theater four weeks in a row in the late 1970s, they knew they were

PROGRAMMING

on the nathway to recording sturdom. But when the family act's demo tape was returned by label after label, the gold-paved road began to feel tarnished, and the act realized it had to find an alternative port of entry

The group's co-manager and father/uncle, Steve Salem, had a suggestion: Why not produce, then build a name and work it from there?

"Our big dream was making it as a group, as a recording act," says Full Force's Bowlegged Lou. "I was so against just writing, because I just wanted the limelight. But we knew we were great writers, and we decided to give it a try." The resulting effort made Full

Force a brand name on '80s radio as the hitmaking team behind smash tracks from Lisa Lisa & Cult Jam, James Brown, and Samantha Fox. It didn't hurt that the members often credited themselves on the labels of the artists' records—a com mon practice today, à la Puff Daddy. Jermaine Dupri, and many dance music producers-and appeared as their ubiquitous 80s trendy-fashioned selves in videoclips for artists they'd produced. It worked, too. By the mid-80s, the group was an established entity and was signed to Columbia Records, where it released three albums that hit The Billboard 200.

A decade later, the Force is in the spotlight again via a bountiful second wind, now helping guide the top 40 sounds of songs like Allure With 112's smash remake of "All Cried Out"; the cuts "I Just Wanna Be With You" and "Everything I Own" on multi-platinum act 'N Sync's debut album; "Missing My Baby" from Selena's "Dreaming Of You"; and the current single from the Backstreet Boys, "All I Have To Give."

Full Force has taken an even mighter step, linking with Lou Pearlman's Trans Continental Entertainment in Orlando, Fla., for a production deal that created TransForce Entertainment.

"I always thought they brought a unique dance sound that gave their music a sort of street feel in the '80s. with groups like Lisa Lisa & Cult Jam. It didn't all sound the same, says Jay Michaels, music director at top 40 KRBE Houston. "Now, they've chosen acts to work with that they can bring a new sound that's distinctive to this decade. They've updated their sound and have chosen to work with relevant people. I think they've made good choices all along the way." "There are several factors to the

success of Full Force," adds Jeff Fenster, senior A&R VP for Jive Records, whose acts include Backstreet Boys, Britney Spears, Imajin, and, in the 80s, Fox-all of whom Full Force have worked with, "They've always had a

commercial outlook. For instance, with Rackstreet Roys and 'N Sync they consider what teenage audiences especially girls, want to hear about, "They also have such an enthusi-

asm for what they do," Fenster adds. They've always been hungry, and I think that ties in to their ability to keep a young perspective."



bu Chuck Taulor

The Full Force success story began in 1984 with co-production of the legendary rap song "Roxanne, Roxanne from U.T.F.O., which hit the top 10 on Billboard's R&B singles chart. Says Lou, "When we started with them, there were no female rappers. That record started that trend. I think,"

The same year, the group scored a No. 1 hit on the Hot Dance Music/Club Play and Hot Dance Music/Maxi-Single Sales charts with "I Wonder If I Take You Home" from Lisa Lisa & Cult Jon The set erested by Full Force, became its signature. "We were auditioning girls to sing," Lou says. "and we loved the fact that [Lisa Lisa] was Latin, because there were no Spanish girls into R&B, hip-hop, and dance. It hit big overseas first, then came to the U.S., and it just went crazy. We were so surprised.



Following that, Full Force got its dream signed in ink with its own record contract. In 1985, it scored a too 20 R&B hit in the U.K. with "Alice. I Want You Just For Me!" Then came pay dirt: first with Lisa Lisa's two classic singles "Head To Toe" and "Lost In Emotion," which both topped the Hot 100 and R&B charts, then with the No. 1 R&B single "Thanks For My Child" by Cheryl "Pepsii" Riley, an intense ballad written and produced by Full Force about the chalnges of single motherhood. Then came successes with Brown

("I'm Real" and "Static") and the fondly regarded Fox era, via "Naughty Girls (Need Love Too)" and "I Wanna Have Some Fun.'

But by the close of the '80s, as is so often the case, another sound and a host of new names rolled around, leav-

ing Full Force with little work and few prospects "In this business there are ups and downs, peaks and val-leys," says Lou, "When we were going through our slow period, a lot of ple got amnesia, saying, 'What have getting a lot of meetings, and we straggled but we continued to believe

in ourselves and never gave up. The group's resurgence began in the mid-'90s with production of the Selena cut. The members were the last producers outside of her family to work with her; the burgeoning Latin-

flavored artist was murdered in 1995. "We happened to see a video and instantly fell in love with her and wanted to work with her," says Lou, "We met up with her brother, who told us

she [covered] a lot of Lisa Lisa sones It was shortly thereafter that Dave McPherson, then of Jive Records and now senior VP of urban A&R at Epic. shound interest in a pair of songe written by Full Force. One of those was "All I Have To Give," recorded by then new Jive act Backstreet Boys. Their band manager, Johnny Wright, also handled another boy band: 'N Sync. This gave Full Force what became a potent second link to the power-pop movement of the last few years.

Full Force's savvy in working with those youth acts, says Erik Bradley, music director of rhythmic top 40 WBBM (B96) Chicago, comes from an inherent ability to hit the button. 'That group's biggest asset is that they know how to make hits, as evidenced with their past with acts like Lisa Lisa and now with the Backstreet Boys and 'N Sync," he says.

"I think they've helped give these youth acts a more mature sound, adds. "The young-skewing acts of the '90s have a more mature sound than groups like New Kids On The Block or early New Edition that came out in the last decade. Backstreet Boys and 'N Sync have gotten play on AC radio, which takes it to another level and makes them more mass-appeal."

Full Force has also worked with Take 5, Wild Orchid, and upcoming artists Don Phillip, C-Note, Inno sense, and Trey D. It also collaborated with Backstreet Boy Howie D. on tracks for the Boys' new album, set for release this spring. "We've been writing some great stuff with him.

The brother has got skills," says Lou. And remaining intact is Full Force's will to be a star act on its own accord. Its first album in four years is anticipated to hit the racks in the first quarter of the year. Seldom leaving open an opportu-

nity to posture good-naturedly, Lou reasons, "We just keep sustaining in this business. All the street DJs from back in the day know that we were ahead of our time and on the forefront of some of the trends of music innovation. With this kind of longlasting diversity, we hope the Full Force legacy will roll along for years to come.

mitation is the sincerest form of flattery, which is why Los Angeles-based act Orgy gets off on doing covers of songs by bands that inspired it. like Dead Or Alive or Sisters Of Mercy.

'It's challenging to create something that feels like a song that you might create but also does justice to the original," says guitarist Amir Derakh. "We've always done covers for fun, not to claim them as ours or to turn them into hits."

An ironic statement, considering that Orgy's ver-sion of New Order's "Blue Monday" is No. 21 on this issue's Modern Rock Tracks and has earned the hand a lot of attention. Even more strange is that it wasn't even the remake it planned on including on "Candyass."

Rillboard

NOBODY KNOWS

THE MODERN AGE - BY CARRIE BELL When we were recording up in Lake Taboe [Nev.], we'd drive into Reno for provisions and fun. I'm a CD junkie, so I'd always stop at the record stores. One outing we picked up New Order and



the album and save other options for later

Derakh admits he was anxious about the reac-

tion. "We're talking about one of the biggest club hits ever but people have latched onto it. Their reunion announcement has only helped us. Now we are being

played alongside them. Quite a compliment if people think it stands up next to the original." Derakh says New Order and other '80s goth acts

influenced the rest of "Candyass," "Throw in some '90s industrial and drum'n'bass, and you have our orgy of sound," he says. Hence the group's name? Derakh, who is mixing the new Danzig album, says the meaning cam

after the group was named, "Actually, Jay [Gordon] spray-painted the word on his bass case one day off the top of his head, and it stuck. It does always get a reaction and makes people remember our name.

ARTIST

JANUARY 16, 1999 Billboard. JANUARY 16, 1999 Mainstream Rock Tracks. | Modern Rock Tracks.

	-		v	I CHILL HOOK II HORO	100	ı	ш	91	
, X	, X	2 MMS.	MWS.	TRACK TITLE ARTIST	- ×	N.	Sw	SWW NO	TRA
				No. 1					
1	1	1	9	TURN THE PAGE 8 weeks at No. 1 METALLICA TLEXTRATES	Œ	1	1	15	WHATE
2	2	2	27	FLY AWAY • LENNY KRAVITZ NEGN	2	3	3	20	FLYA
3	3	3	9	KICKIN' MY HEART AROUND THE BLACK CROWES	3	2	2	17	NEVE
4	4	4	17	SLICE • GOO GOO DOLLS WASKER BOOK	(4)	4	5	6	EVER
5	5	6	9	WHAT IT'S LIKE ◆ EVERLAST WHAT YOUR SHIELD THE BLUES TOWNY BOY	5	5	4	14	PRET
6	6	8	22	ORAGULA ◆ ROB ZOMBIE SELEBLE SELEBLE GETTER	6	6	6	22	GOT
0	10	13	5	ONE CREED MY OWN PRISON WHIS UP	$\overline{\Omega}$	7	7	18	SLIG
8	7	5	14	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING	1	9	11	12	YOU
9	8	7	14	PSYCHO MAN BLACK SABBATH	(D)	11	10	20	CELE
10	9	9	16	STILL RAININ' JONNY LANG WANTER THIS WORLD SEM	(II)	8	8	18	CIRC
11	11	10	19	CELEBRITY SKIN + HOLE	0	12	14	6	MALI
12	12	11	19	GOT YOU (WHERE I WANT YOU) THE FLYS HOLIDAY MAN DELECTUS WHYLTRAUMA	(12)	10	9	14	SWE
13	13	12	31	WHAT'S THIS LIFE FOR • CREED WHAT'S THIS LIFE FOR WHAT'S THIS LIFE FOR	13	13	13	-	FATH
14	14	14	9	EVERYTHING IS BROKEN ** KENNY WAYNE SHEPHERO BAND REVOLUTION OF FIRST	14	14	12	26	INSIG
15)	16	15	13	WHATEVER	(15)	15	15	12	SPEC
16	15	16	15	BITTERSWEET FUEL SOM SCIEN	-			-	SAVE
17	17	17	25	INSIDE OUT ◆ EVE 6	(17)	17	16	26	AT TE
16	18	18	4	ANOTHER BRICK IN THE WALL (PART 2) + CLASS OF '99 THE INCLUMENT SOUNDERFORK	_	16	20	9	JOIN
				AIRPOWER -	(B)	16	18	7	SUPPO
19	19	19	8	FREE TRAIN TRAIN TRAIN TRAIN TRAIN	19	24	23	6	PURI
20	21	21	12	POWERTRIP MONSTER MAGNET	3	20	22	12	BLUE
28	20	20	18	SUREFIRE (NEVER ENOUGH) ECONOLINE CRUSH DECENT OF THE PROPERTY	(21)	22	24	7	CANDR
23	22	23	4	YOU WANTED THE BEST KISS	(2)	30	19	27	HELLO
23	23	23	5	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) PEARL JAM	(23)	24	17	27	STURT
28	28	28	22	GOT THE LIFE STREET KORN	24)	23	21	16	SLINGU
(25)	25	28	5	LEECH • EVE 6	26	20	28	26	JUME
20	28	27	5	SUPER BREAKDOWN SPRUNG MONKEY	26	27	20	27	FOLLO
27	28	28	18	SOFT SECOND COMING	77	20	26	4	ONE MY OW
(28)	32	32	5	NOW THAT YOU'RE GONE INDIGENOUS	28	22	30	4	MY F.
29	28	28	20	PSYCHO CIRCUS KISS PSYCHO CIRCUS MERICIRY	29	30	27	4	PROF
(30)	30	33	1	PROPHECY REMY ZERO	30	29	29	27	CRUS BEFORE
(31)	31	34	7	I AM THE BULLGOO	(31)	32	33	20	LULL
(32)	33	32	7	GIMME SHELTER (LIVE) • THE ROLLING STONES	(32)	33	32	15	DRAG
(33)	34	29	14	10,000 HORSES CANOLEBOX MAPP PILLS MAYEROXAMANE BROS	33	31	31	8	ELDER LIVE OF
34)	37	36	7	BITCH SEVENDUST	34)	34	35	8	GET
35	35	35	7	EVERY LITTLE THING COUNTS JANUS STARK GRATAGYSTA RECOGRE EMPLOYED THE THING COUNTS DEPOSIT THE	35)	36	-	2	FREA
(36)	38	-	3	TURN IT UP! MOON DOG MANE	36	35	37	3	ANOT
37	36	31	21	THE DOPE SHOW MARRILYN MANSON MEDIANGAL ANNILS MEDIANGAL	37	39	38	26	I THI
(38)	40	39	3	FAITH • LIMP BIZKIT HERE DOLLAR BILL YALL JUMPSTERSON	36	37	36	21	THE
(39)	NE	₩ ▶	1	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MAPILYN MANSON MCCHARCA, MANALS	(39)	40	-	2	TOUG
_	-	-	-	management and an analysis of the same and an analysis of		_	_	-	TOOL

S AMEN TITLE (1984) SOME MICHESTER CARD				
MRREALORD RACK LAK AFORD LONGS RD	15	1	1	①
FLY AWAY + LENNY KRAVIT	20	3	3	2
	17	2	2	3
	6	5	4	(1)
	14	4	5	5
	22	6	6	6
	18	7	7	D
	12	11	9	1
	20	10	11	①
	18	8	8	10
MALIBU + HOLI	6	14	12	(II)
	14	9	10	(12)
	26	13	13	13
	38	12	14	14
	12	15	15	(15)
	26	16	17	16
	9	20	16	ന
	7	18	16	(II)
LEECH + EVE (6	23	24	(19)
PURE MORNING PURE PURE MORNING PURE PURE PURE PURE PURE PURE PURE PURE	12	22	20	(20)
BLUE MONDAY • ORG	7	24	22	(21)
BODY MOVIN' REASTIF ROY	27	19	30	(T)
HELLO MASTY GROUND HERVELY CAPITO	27	17	24	(Ta)
BITTERSWEET • FUEL	16	21	23	(T)
JUMPER • THIRD EYE BLING	26	28	20	26
GOT THE LIFE KORN	27	28	27	26
ONE CREE	4	26	20	(27)
MY FAVOURITE GAME ◆ THE CARDIGANS	4	30	22	(29)
PROPHECY REMY ZERO	4	27	30	29
CRUSH • DAVE MATTHEWS BANG	27	29	29	(30)
LULLABY • SHAWN MULLINS	20	33	32	(31)
DRAGULA ♦ ROB ZOMBII	15	32	33	(32)
ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN LLVE PEARL JAN	8	31	31	33
GET BACK ZEBRAHEAG	8	35	34	(34)
FREAK OF THE WEEK MARVELOUS 3	2	- 22	36	(35)
ANOTHER BRICK IN THE WALL (PART 2) CLASS OF '99	3	37	35	36
THE FACILITY SQUADTRACK COLUMN. I THINK I'M PARANOIO	26	38	39	37
THE OOPE SHOW MARILYN MANSON	21	36	37	36
TOUCHEO VAS	2	~	41	(39)
NO MERCY SENSORY THEATER ELECTRACES KHALEES	1	-	NET	(8)
FIGURE ARTONISC HOLLYWOOD From a rise, 7 days a seek. Songs remied by number of detections.	_			



Week of Generator 27 1000

(T) When You Believe / Meriet Cerey And Whiteen Streeter (2) You Get What You Give / New Radigals

(7) Every Du Hoy & When God / The Officerion @ Thank II / Marie Manusame (B) To Zinn / Lauren Hill Featuring Carlos

Samue ® Key Of Love / Misie

C Until You Come Back / Whitney Houston ® Hands / Jewel

@ Sweetest Tring / UZ The Future Of The Future / Deep Dish With

Everything But The Girl @ Automatic / Hilkery Uted

(9) I'm Your Angel / Colone Dion Duet With R Kely

@ Baby, This le For Reel / Lafa @ Bakeve / Cher

@ Smoke / Netabe Imbru O Love And Hermony / Take 8 (A Transcale / Back (9) Soul This Way / Zabrahoud

 Kazoeterinalyeruneashiato / UA (3 Alt Luc Pa Mg / Bo Kaspers Orkeste @ Body Movin' / Beesse Soys (3) La Fere / Clementine

(9 Human Beinge / Seel @ Take Me There / Beckstreet And Mye Feeturing Mase And Bloky Blink

@ I Don't Want To Miss A Thing / Aerpsmith O Fever / Toceretage @ Leve Him / Donne Lewis

(2) You And Ma / Sans Disease Leve Like This / Faith Evens
 Wall. On By / Dionne Werwick @ Malibu / Hole

@ Crush / Jennifer Page Across The Universe / Fione Apple 69 Don't Be Afraid / Dne Little Creeture

@ Kicking My Heart Around / The Black Cenum @ Dutaide / George Michael

(B) Specker' Ridy / Thee Michelle Gan Flankert (9) Secon / Choke then 60 Mystericus Times / Sest

1 Know How 2 Love U / Nedne @ You Were There / Bely/ece @ When You're Gone / Breen Adems With

Maleria C. @ Heppy To Be Here / Dave Stewart

@ Water, Flower / Silve @ Wamen / Urban Species

@ Apple - Only Dec, Daily You / Morece (B) 954s / Geo Geo Rule

@ Have You Seen Her / Ray Hayden ⊕ One Week / Baranaked Ledies

Selections can be heard on "Sappore Beer Tokie Hot 100 every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAUE Station information available at: http://www.i-wave.co.in

ADDICT BILLBOARO JANUARY 16, 1999

Austin Music Network Boosts Personnel, Adds Programs

AUSTIN MUSIC MAKEOVER: It seems like almost every city in America has a music program on local cable TV. But the city of Austin, Texas, is in the unique position of having its own 24-hour

cable music channel The Austin Music Network: Austin's Music + Arts Channel has long prided itself in presenting an eclectic mix of music from local and national artists. And now, recent changes at the channel indicate that it wants to bring its standing in the music industry to

another level. The Austin Music Network can be seen locally on Time Warner Cable's channel 15. "The city of Austin holds the contract.

for the channel," says Austin Music Network communications director Jim Ellinger, "but recently, the city handed over management of the channel to a private firm called the Music Management Group."
The "new" Austin

Music Network began to emerge last November by switching from a noncommercial format to a commercially supported outlet. New staffers also came on board, including Ellinger: GM Rick Melchier, a 20-year veteran in TV production; and music director/talent coordinator Don Harvey, a longtime Austin music figure who co-owns the Austin Rehearsal Complex and has been a drummer

for local heroes Charlie Sexton and Joe Ely. Others who round out the staff are music director Buckner Cooke, who works with Harvey in selecting videoclips and booking talent, and senior executive director Samm Peña. Longtime Austin Music Network artistic director

Tim Hamblin has exited. On Dec. 5, 1998, the channel staged an ambitious 25-hour live music marathon featuring more than 70 Austin acts performing continuous sets on the air Artists who participated in the marathon included Ely, Jimmie Dale Gilmore, David Garza, Sixteen Deluxe, Kinky Friedman, Tish Hinojosa, and W.C. Clark.

Plans for the revamped Austin Music Network include a slate of new shows, which Melchior says will launch in late January/early

February. "The concept is maga zine-styled shows," he adds. "It's all about the genre."

The programs include "High Country" (which will focus on country music), "Contours" (jazz and lounge music), "Classic Morning" (classical), and "High Praise" (contemporary Christian and gospel). The new shows, which will be shown on weekends, will feature Austin artists, but the music won't be exclusively about local artists, says Melchior, who will oversee the programming.

According to the channel's executives, there are no plans to cancel current Austin Music Network series, such as Texas music-ori-

ented "What's The Cover?," "Texas' Best, and "Wake Up! Austin": world/Latin music-oriented "No Borders": R&B/hip-hop show "Fly"; and new-artist show "Breakin' In. These programs, which are aired throughout the week, will switch to a Monday-through-Friday schedule once the new weekend programs are added

OCAL SHOW SPOTbu Carla LIGHT: This issue's Hau spotlight is on pon/rock show "TuneZ."which has been on

the air since 1997. TV affiliate: WGTW Philadelphia.

Program length: 60 minutes. Time slot: 10 p.m. Saturdays. Key staffers: Alan Box, executive producer/co-host; Danielle Bonner, music director/co-host.

Following are the top five clips for "TuneZ" for the week that ended Dec. 26, 1998. 1. Green Day, "Nice Guys Fin-

ish Last" (Hollywood/Reprise). 2. Semisonic, "Singing In My Sleep" (MCA).

3. 'N Sync, "Merry Christmas, Happy Holidays" (RCA). 4. Will Smith, "Miami" (Columhis).

5. Marilyn Manson, "I Don't Like The Drugs (But The Drugs Like Me)" (Nothing/Interscope).

ON THE MOVE: Production companies the End and Gigantic have moved to the same address. They can now be reached at 433 S. Beverly Drive, Beverly Hills, Calif. 90212

PRODUCTION NOTES

Faith Hill teamed up with director Peter Nydrle for her "Let Me Let Go" clin

Dave Meyers directed Mytown's "Party Song."
Morgan Lawley directed Allison Moorer's "Alabama Song."

FOR WEEK ENDING JANUARY 10, 1999

Billboard. Video Monitor THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS



14 hours daily 1899 9th Street NE, Washington, D.C. 200

1879 to the water of the County of the Section County of the Secti



2806 Opryland Dr., Nashyille, TN 37214 E wysonia, vicinin is workin 2 The Wilkinson, Fly (The Angil Song) 3 Toby Keith, Cetcha Some 4 Stein Rein, Thi Dort Imper Me Moch 5 Fath Hill, Lift Me Let Go 5 Randy Rein, Spin Of A Boy Waton Cf A Mar

Before Service A Alloy Feet Carlo Service Serv

* Indicates Hot Shots

NEW ONS

No New On: This Week

Continuous programming 1515 Resolvery, NY, MY 10036

Carlos Samuello, World P. (2015)

The Chapter, Prof. (2015)

The Chapter, Prof. (2015)

The Chapter of Chapter 33 Hole, Mailbu 34 R. Kelly & Celine Dies, I'm Your Angel

33 Hote, Minket

34 Rody & Coler Dan, First You Angel

34 Rody & Coler Dan, First You Angel

35 Years, Sweet Lady,

25 One 185, These der the Times

36 Years, Sweet Lady,

27 Den 185, These der the Times

37 Den 185, These der the Times

37 Den 185, These der the Times

37 Den 185, These der Times

37 Den 185, These

38 Den 185, These 9 Match New 20, 3 AM
Sarph McLachien, Adva
Jasenskin, 1 Con't Word To Miss A Thing
Meeting Sign St. Mi
Sandan Creen, St. Mi
Sandan Tourie, From Trys Microsoft On
Lauryn Hill, Doo Wop (That Thing)
Sil, Kelly & Gelless Diese, firm Nour Angel
Society, Society, Genne Shester
Collective South, Pari

** Indicates MTV Explosive NEW ONS Fory Brown, Hot Spot Marish Carry, I Stiff Believe Juvenile, Ho Stardust, Music Sounds Better With You

Continuous programming 1515 Resolvery NY, NY 10036.

iee Goo Delts, Iris lagie-Eye Cheny, Save Tonight hawn Muttes, Lullaby heryl Crow, My Favonte Mistale ewel, Hands 4 Sheetyl Lross, my - ms All Been Done 5 Javent, Handes, I'rs All Been Done 7 Alaels Morissette, Thrak U 8 Sugar Rey, Fly 9 Goo Goo Dells, Sinda 10 Hootle & The Blowdish, Only Lonely 11 Lenny Kenzik, Fly Anay 12 Brun Setzer Orchesta, Jung Jine Arl Wall Chican, 1909.

Prince, 1999 Third Eye Billed, Jumper

13 Process (1992)
15 Process (1992)
16 E.M. (1992)
16 E.M. (1992)
17 Standard March, Walter CO The South March, Walter Co The Sou

48 Kim Carries, Betts I 49 Matchbox 20, Push

Martish Corey, 1 Stdl Golleve Marie Gee & Cores Bood, Art Rc House High Cough

THE CLIP LIST



Certinuous programming 1221 Collins Ave Harni Beach, FL 33139 AMERICA'S NO. 1 VIDEO

R. Kelly, When A Woman's Fed Up BOX TOPS

Hirk Franklin, Revolution Kark Franklin, Revolution Deborah Cos, Nobody's Supposed To Be Hew Total, Trippin' The Offspring, Pretty Fly (For A Whyte Guy) 2Pac, Changes 0.J Quilk, Hand N Hand

Busta Reywes, Girnne Some More Five, It's The Things You Do RZA, Horocaust Juvenile, Ha Brittery Spears, — Baby One More Time Faith Evens, Love Like This TQ, Weshide

Feith Evens, Love Life This TQ, Weshide Brzzy Bons, Noboly Can Stop Me Nove Destroy's CAMIG, Get Civ The Brs Tyrese, Senet Lody Brandy, Have Not The Times Des 1464, Tassic Ava The Times Des 1464, Tassic Ava The Times Coullant, Rose The There (Perrod) Quillant, Rose The Horick Coel Bream, Witch For The Hook Assigns, Aver Nov That Somebody? Lines Bushi, Feith

Basid Michael Anthers, Love Come Down Differs Co., Hobry's Supposed In the Hest Rismol Gendsmack, Wilhalters Heather Mere, Heart & Shoulder Int Kannace, Kingstock Kells Sweet Effstieg, I'm Not Ready Lo Fidelity All State, Battlefling Marath Centy, 1518 Believe Site, It You Teer Tim Cittle Lieu These, Purch Tim Cit. Selk, If You Tear The Club Up Thugs, Push 'Em O'll The Roots F/Ervksh Badu. You Got Me Tin Star Hand un Star, Heed Uncle Sam, When I See You Smile

Cool Breeze, Watch For The Hook OJ Gulfk, Hand N Hand Everclese, One He Wander Lenny Kravitz, I Belong To You Menkey Media, Work Mr Body

1515 Broadway New York, NY 10036



209 Queen St West Engels Debuie MS

David Usher, St. Lewrence Innet Chef, Chocolate Seity Balts (new) Cellective Seul, Run (new) Collective Serul, Rain (entre)
Ferry Braver, Hot Spot (new)
All Saints, Under The Bridge (new)
All Saints, Under The Bridge (new)
Class Of '99, Archire Brids in The Wall of
Blay Z, Can I Get A... (new)
Michelle, Lift Me Up (new)
Orgy, Blue Monday (new) Orgy, Ede Mostage (Intel)
Sugar Rey, Every Monting
Bettney Spears, — Baby One More Time
Bernseked Ladies, K's All Been Done
U2, Sweetest Thing
Sky, Some Kinds Wonderful

Sky, Some Kinde Wonderful The Offspring, Pretty Fly (For A White Guy) Maestre, Slick To Your Vision Maetha, Stock to Your Vision
Eagle Eye Cherry, Save Ronight
Goe Geo Dells, Side
Jay-Z, Hard Knock Life (Ghetto Anthem)
Shawn Multins, Lulleby

2 hours weekly 3900 Main 5t 2Pac, It's All About You Method Man, Judgement Day Tetal, Teppin' ten McKnight, Hold Me

Billion mechanisms to the IBs-IB Beauty Killer, If's A Party Razery E. Grannewschangel Master P. Korny's Dead Master P. Korny's Dead Beauty Razery E. Grannes E. Grannes E. Grannes E. Grannes E. B. Kelly, Home Alone B. Kelly, Home Alone Stude Righters, Certre Some More Voices Of Theory, Withersone Vos Go Fallit Evens, Lore Life This Menchalast, Talle It There

Gallo Negre, Tierreo De Liberar (Medium) Kns., Psycho Carcus (Medium)

Gallo Negre, Tierspo De Liberar (Modurn Kris, Phytho Corcus (Medium) La Fler De Lings, La Luy (Medium) Laney Kravitz, Py Anvey (Medium) Menu Chao, Desibaracideo (Medium) Midnight De, Rosneck Woodsland (Medium) Hatalife Imbrugilia, Smoke (Madium)



NOEO MICK

Five hours weekly 223-225 Washington St Newark, NJ 07102 Seastle Roys, Body Mount

Alercopelados, Meligno (Heavy)
D Seer Gessiles, Bubusa De Jabo (Heavy)
Flees Apple, Across The Universe (Heavy)
Keon, Got The Lift (Heavy)
Meldits Vecindad, Goodelo (Heavy)
Metallica, Turn The Page (Heavy) Beastle Boys, Body Movm Seal, Human Beings Barenaked Ladies, It's All Been Done Javel, Hands Monster Megnet, Powertrap Alghan Whijes, Something Hot Fus Lavin' Criminals, Love Unilmsted Control State Body Med Bernot Metalika, Turn The Page (Heavy) R.E.M., Daysheper (Heavy) Shakara, Cega, Sondomude (Heavy) Goo Goo Dolle, Side (Heavy) Trasa, Croso Fee! The Noise (Heavy) Ella Balle Sela, Y Quisiera (Medium) Faith No Merc., I Started A, Jew (Hodium) Faethers, God Is A QJ (Medium) Brian McKnight, Hold Me (Remo) Ees, Last Stop, The Your Leve & Rockets, Holy Fool Eve B, Leech

R. Kelly & Celine Dies, I'm Your Angel Big Bad Veedee Daddy, Mr. Pinstripe Suit Oasls, Acquience Oasis, Acquesce 112 Feat. Mass, Love Mo Harvey Dorger, Private Helic Third Eye Blind, Jumper Seul Coughing, Circles Carelbus, Negronometry Fiona Apple, Across The Universe

CMC

10227 E 14th St

Brandy, Have You Exar? Dru Hill, These Are The Times. Xscape, My Little Secret Blackstreet, Take Me There (Remis) Blackstreet, Islan Mc Fines (Romas) Felith Exerce, Love Liefe This 'W Sync, (Sed Must Hev Sport) A Lete More. Backstreet Beys, All I Have 'to Gree 112 Feat Mesa, Love Me Outkaet, Rosa Porks

Durkaet, Hosa Parks Britsey Spears, Baby One More Term

NETTWERK, EMI IN JOINT VENTURE (Continued from page 1)

CEO Terry McBride, Nettwerk America will market select artists signed to Capitol (U.S.), EMI Music Canada. EMI affiliates around the world and Nettwerk Canada Acts on

Nettwork Records are distributed in the U.S. by EMI Music Distribution. (The excepis Sarah McLachlan, who is Nettwerk/ Ariata except in Canada, where she is distributed by EMI Music



Canada.) In addition, Nettwerk Canada acts will be signed exclusively to Capitol in the U.S. when and if they are judged ready for a major-label deal.

We've never had an exclusivity deal [in the U.S.] before," says McBride. "We've always shopped our artists. But at a certain point, you get very tired of shopping."

Among the Nettwerk Canada

artists who will now be signed to Capitol for the U.S. is Tara MacLean Nettwerk's roster includes Delerium.

Skinny Puppy, and Autour de Lucie. The link with a major label had been on McBride's mind for a number of years. McBride says he paired with Roy Lott, president of Capitol Records and deputy president of EMI Recorded Music North America, because of the strong relationship the two had developed during Lott's

years at Arista. Lott says he patterned the Nettwerk America venture after Arista's deal with Dedicated Records. "Basically, we set up a small unit of people that were able to launch some rec-

ords, including Beth Orton, and develop her at a time when if she'd been on Arista, she wouldn't have been develoned because she was coming out the same time as Sarah McLachlan and Abra Moore, and there weren't enough alots," says Lott, "So this deal gives us another outlet in the U.S. market for our Capitol roster, Nettwerk Canada, and EMI acts worldwide This gives us an artist-development grass-roots approach short of having to set up a second label."

Nettwerk America will have offices in Nettwerk's already-existing

branches in New York and Los Angeles. Its headquarters will be located in the L.A. office, which is run by Nettwerk I.S. GM Mariyi Magsino. Also overseeing the venture, along with McBride and Magsino, will be





he expects the number of label staffers in Nettwerk's L.A. office

to triple from five to 15 to accommodate the Nettwerk America workload, while the New York office will continue to have three label staffers. The deal also extends Nettwerk's

Canadian distribution deal with EMI Music Canada for another five years. Additionally, EMI Music Canada stands to benefit from the deal stateside, in that, because of its already close ties with Nettwerk, it may find more of its records worked by Net-

twerk America or signed to Capitol. In recent years, EMI Music Canada has had trouble getting its records released on EMI-distributed labels in the U.S. (although its Virgin roster goes through Virgin U.S.). Says Deane Cameron, president of EMI Music Canada "We found homes for a lot of our EMI Canada artists in the U.S., but it just wasn't within the EMI system ... I can't expect all of our releases to come out in the U.S.,

but I think it will be a lot better now because of the Nettwerk deal and because Roy has had a lot of experience with Canadian music." Cameron expects the first EMI

Music Canada artist to benefit from the new deal to be Moist singer David Usher. His solo debut album, released on EMI Canada eight months ago. will come out in the U.S. through Nettwerk America later this year. Records worked by Nettwerk America will carry that designation on the packaging. Worldwide, Nettwerk will now rely on EMI affiliates for distribution. Previously, it had utilized a number of distributors outside of North America, "We used eight or 10 companies," says McBride, "which has been a pain in the ass. What this really does for us is creates a two-way system. Not only will we have stuff going out through EMI's worldwide affiliates, there's an opportunity for us to look at [releases] from their territories that we can license.

Although he has no plans to develop more co-ventures. Lott says that such niche deals are the wave of the future. "You have to think about how to take an artist from zero to 100,000 units. How do you do that in a unique way? You can't just operate by having 250 or 300 staffers touch every record. You can't respond quickly enough in the marketplace. This kind of core marketing group is what I think is critical to the future of the business.

EC PLANS ACTION OVER COPYRIGHT EXEMPTIONS (Continued from page 5)

based on fair-use exemption provisions of the international Berne Convention copyright treaty-it has the option of taking the controversial exemption back to Congress for a legislative fix, or, in effect, standing its ground, which insiders say would bring the matter into the courts. cause retaliation by the EC, or both.

An EC spokesman says that under WTO settlement proceedings, the WTO-if it finds in the Commission's favor-can oblige the U.S. to amend its copyright legislation.

The EC says that it estimates European collection societies and their songwriters could lose between \$3.8 million and \$6.8 million annually as the result of the exemptions.

The Commission agreed to act following a complaint to it by the Irish authors' body the Irish Music Rights Organisation (IMRO) over the Copyright Extension Act's "homestyle exemption" (Billboard Bulletin, Jan. 5). This provision means that many stores, bars, and restaurants are exempted from performance royal ties if they play music to their customers via a "homestyle" TV or radio. IMRO has long argued that the popularity of Irish music in the U.S. means this exemption greatly reduces its members' income.

In April 1997, IMRO presented its complaint to the European Commi sion, which, in a decision published Dec. 22, 1998, ruled that the argument was "well-founded," The Commission agreed that the homestyle exemption results in millions of dollars in losses for European Union artists. The Commission says that the U.S.

Copyright Act "appears to be inconsistent with the obligations of the country" under the rules of the WTO. It notes that the exemption has been "a catalyst for negative public and private attitudes" toward paying royalties for music.

The Commission adds, "Powerful lobbies of music users have systematically (and successfully) resisted efforts by the collecting societies to effectively license and to collect reasonable fees." In such circumstances, the Commission states, the homestyle ruling is a barrier to interna-

tional trade Says a Commission spokesman, "Meetings have been held, and letters have been exchanged with the relevant U.S. authorities to discuss this matter further, aimed at finding an amicable solution to the problems."

He adds "In these circumstances it appears that the interests of the [EU] call for initiation of WTO set-

tlement proceedings." IMRO, which presented its complaint to the Commission in April 1997, is backed by the pan-European

authors' body GESAC. Welcoming the Commission's decision to act, IMRO chief executive Hugh Duffy comments, "This is a historic ruling and a victory for thousands of authors and composers all over Europe.

FOR THE RECORD Sony Discos dominated the

U.S. Latino market in 1998, capturing 21 of 34 chart categorie EMI Latin was second, winning four categories. A reference in the Dec. 26, 1998, Table of Contents inaccurately stated the distance between first and second places.

INDIE UNREST SPURS EVES' VSDA EXIT (Continued from page 8)

Eves will serve as a consultant to the

board and will continue to serve as chairman of Home Video Entertainment Events, a joint venture of the VSDA and Advanstar Communications to operate trade shows. Eves' troubles came to a head in

November, when upstate New York chapter president David Stevenson of Big Picture Video started a petition to oust him (Shelf Talk, Billboard, Dec. 5, 1998). The petition's main complaint was that Eves had not been proactive in addressing pricing deals that studio suppliers allegedly give to large chains such as Blockbuster Video and Hollywood Video.

Groundswell support for the petition began to emerge, and, according to retail sources, many independents failed to renew their VSDA membership for 1999, setting the stage for

Eves' departure. "There have been a lot of changes

4TH-OTR, DIVX BOOST (Continued from page 8) virtue of a highly visible holiday pro-

motion, which included free disca and free disc rentals, Toshiba's \$299 entry-level unit was probably the best-selling of the 40 open DVD models in some 10,000 outlets. Divx gained its foothold at 700-800

locations stocking three brands selling for \$400-\$500 each, notes Circuit City spokesman Josh Dare, "We were very pleased by the perfor-mance" of Thomson Consumer Electronic's Proscan model, considered Circuit City's top performer, says Dare. The Panasonic unit only arrived in December, in time to renlace Zenith's Divx-enhanced player, which has virtually sold out. Zenith will have an upscale

replacement in stores later this year joining entries from Kenwood, JVC Pioneer, and Harmon Kardon. Retail ers should have a choice of eight units in 1999, Dare adds.

going on for the independent retailers in the last 18 months, and there was a concern that VSDA wasn't looking out. for the plight of the independent retailer," says Tower Video VP and VSDA hoard member John Threeher "and a few were able to muster enough support to cause Eves to resign Thrasher adds that he was

"shocked" at the turn of events and calls the resignation "unfortunate and regretful VSDA issued a statement praising

Eves' accomplishments, which include a 30% increase in membership and increasing the organization's revenue from \$2.5 million in 1994 to \$16 million in 1998. "Jeff's contributions have never

been appreciated," says former VSDA chairman Mitch Lowe, "He was the right man at the time because VSDA had little direction and no organization. He's a great administrator." The search committee will consist

of existing board members and may include past heard members who were on the committee that hired Exec

Vrieling would not speculate on possible candidates, but industry reports have placed New Line Home Video executive VP Michael Karaffa and Independent Video Retailer Group (IVRG) president Bob Webb on the short list.

Industry sources indicate that Karaffa is negotiating his own exit from New Line, but Vrieling says he hasn't approached Karaffa about replacing Eves. A New Line spokesman would not

comment about Karaffa's pending exit. Webb, a retailer since 1983, started the IVRG last year as a way to rally indie dealers that felt they were being ignored by the VSDA. The group is threatening to file an anticompetitive lawsuit against Blockbuster and the studios. The lawsuit

has yet to be filed. Webb now chairs VSDA's education committee and says he'd be interested in pursuing the post

"VSDA needs a new vision and new direction," says Webb, "and an insider needs to take the helm."

CHRYSALIS MUSIC TEAMS UP WITH CAA (Continued from page 5)

up with a different mousetrap.

"I realized that a talent agent is not a music publisher, so I told him that perhaps a publishing administration service could be part of CAA's own menu of services." he continues. From there. I had talks with Clay Myers, who had moved from Reba McEntire's publishing to become a point person for CAA in Nashville. Late last summer we finalized an arrangement there, with Clay sending up young talent that was not signed to record companies, with the two companies sharing co-publishing." Neither Light nor Myers was

available for comment by press time. As for Chrysalis Music activities as a whole, Levy reports that the company's 1998 fiscal year-which ended

Aug. 31, 1998—was the best year in the company's history, Particularly healthy. Levy says, have been mechanical licenses, growing a record 119% over the previous fiscal year. In fiscal '98. Chrysalis songs were on 22 platinum and 21 gold albums. Looking ahead, Chrysalis antici-

nates 20 albums to be released over the next war in which it will control no less than 50% of the featured songs "That's seven times more controlled albums than Chrysalis has ever had in a given year," says Levy.

"Secondary exploitation has been geometric," he adds. "Chrysalis has censed more songs in film, TV productions, and commercials than ever. Synchronization income was up by an unprecedented 142%."

In addition to the opening of the Nashville office and its CAA relationship. Chrysalis under Levy's direction has negotiated publishing deals with Canada's biggest independent label, Nettwerk Records. Levy, a member of ASCAP's and

the National Music Publishers Assn's hoards, also claims to have produced the first CD-ROMs for marketing a publisher's estalog Chrysalis Music was formed by

British music men Chris Wright and Terry Ellis and is now publicly traded on the London exchange. Levy joined in 1996 after operating his own publishing operation, which he formed after a 14-year association with MCA Music, the last 11 as president.

BILLBOARD JANUARY 16, 1999

Final Nominations For The 41st Annual Grammy Awards

the 41st annual Grammy Awards, except for classical, which will annear in part meet's Rillhoard

rd of the year: "The Boy In Mine," Brandy & Monies, Atlantic and Arista. Produc-ers: Dallas Austin, Brandy, Rodney Jerkins: "My Heart Will Go On," Celine Dion, 550 Music and Sony Classical. Producers: Walter Afarasi-eff. James Horner: "Tris." Goo Goo Dells. Warneff, James Horner; "Iris," Goo Goo Dolls, Warn-er Sunset/Reprise. Producers: Rob Cavalle, Goo Goo Dolls: "Ray Of Light." Madonna. Mayer. ick/Warner Bros. Producers: Madonna, William Orbit: "You're Still The One" Shanis Turaln

Mutt" I aren Album of the year: The Globe Sessions. Sheryl Crow, A&M. Pro-ducer: Sheryl Crow; "Version 2.0," Garbage, Almo Sounds, Producer; Garbage; "The Miseducation Of Lauryn Hill." Lauryn Hill. Ruffbouse/Columbia.



Producer: Lauryn Hill; "Ray Of Light," Madonna, Maverick/Warner Bros. Producers: Marius de Vries, Patrick Leonard.

Producers: Marias de Vries, Fatrick Leonard,
Madonan, William Orbit, "Come On Over," Shania Twaia, Mercury Nashville. Producer:
Bodert John "Mult" Lange.
Song of the year: "I Don't To Miss A
Song of the year: "I Don't To Miss A
Benealt, songwriter," "Lean One," Kirk'
Franklis, songwriter, "My Heart Will Go On."
"Bures Henner, Will Jennings, songwriters:
"Bur Still The One," Robert John "Mut"
Lange, Shania Promis, songwriters.

Best new artist: Backstreet Boys; Andrea ocelli; Dixie Chicks; Lauryn Hill; Natalie



Best female pop vocal performance: "My Favorite Mistake," Sheryl Crow, A&M; "My Heart Will Go On," Celine Dion, 550 Music and Sony Classical; "Can't Take My Eyes Off Of Lauryn Hill, Ruff Torn," Natalie Imbruglia, RCA; "Adia," Sarah

McLachlan, Arista.

Best male pop vocal performance: "Save
Tonight," Eagle-Eye Cherry, Work Group: "My

" Pole Clapton, Reprise; "Anyther's Eyes," Eric Clapton, Reprise; "An ne," Brian McKnight, Motown; "Lullaby For Me," Sting, Pangaga,

est pop performance by a due or group yocal: "I Den't Want To Miss A Thing. with vocal ia/Sony Music Soundt "One Work " Baroneked Ladies Reprise: "Iris. Goo Goo Dells, Warner Sunset/Reprise; "Crush," Dave Matthews Band, RCA; "Jump Jive An' Wail," the Brian Setzer Orebest

Interiscope.

Best pop collaboration with vocals: "How Come, How Long," Babyface & Szevie Wonder, Epic; "Klisses Sweeter Than Wine," Juckson Browne & Bonnie Raitt, Apple seed; "I Still Have That Other Girl," Elvis Costello & Burt Bacharach, Mercury; "I'm Your Angel," R. Kelly & Celine Dion, Jive; "Shenandoah," Van Morrison & the Chieftains, Wicklow.

poorruson & the Chieffatine, Wickiose
Best pop instrumental performances "The
X-Files Thems," the Dast Brothers, Enktra'
EEG; "Big Country," Bela Fiscé & the Fiecktones, Warner Brox; "My Heart Will Go On (Love Theme From Titanic)," Kenny G, Arista;
"Follow Me," Path Metherg Group, Warner Brox; "Skegwalk," the Brian Setzer Orchestra, Internesses.

Best dance recording: "When Will You Learn," Boy George, Centaur Entertainment:
"Around The World," Daft Punk, Virgin
Records America; "Heusen's What I Feel," Gloria Estefan, Epic; "Disco Inferno," Cyndi Lauper, DreamWorks; "Ray Of Light," Madenna.

r, Dreamworks; "Ray Or Light," Massina, sverick/Warner Bros. Best pop album: "Pilgrim," Eric Clapton. Reprise. Producers: Eric Clapton, Simon Climie; "Let's Talk About Love," Celine Dion, 550 Music/Epic. Producer: Humberto Gatica; "Left Of The Middle," Natalie Imbruglia, RCA; Bros. Producers: Madonne, William Orbit: "The Dirty Boorie," the Brian Setzer Orchestra.

Interseone Producer Peter Collins Best traditional pop vocal performance: The Birthday Concert, "Shirley Bassey, DRG; "The Birthitay Concert," Shattey Bassey, Driss;
"Michael & George: Feinstein Sings Gerskwin,"
Michael Feinstein, Concord Jazz; "Jack Jones-Paints A Tritute To Tony Bennett," Jack Jones, Honest Entertainment; "The Pleasure Of His Honest Entertainment; "The Pleasure Of His Company," Maureen McGovern, Sterling; "Live At Carnegie Hall—The 50th Anniversary Concost " Patri Page DRG

Best female rock vocal performance: "Raspherry Swirl," Tori Amos, Atlantic; "There Goes The Neighborhood,"

Sheryl Crow, A&M; "Glass House " Ani DiFranco. Righteous Babe; "Uninvit-ed," Alania Morissette. Warner Sunset/Reprise; "Can't Let Go." Lucinda

most Saturday Night John Figerty, Beprine; "Have A Little Faith In Me," John Hiatt, Capitol; "Fly Away." Lenny Kravitz, Virgin Records America; "Your Life Kravitz, Virgin Becords America; "Y Is Nou;" John Mellencamp, Columbia. Best rock performance by a dun or group rith vocak "Fink," Aerosmith, Columbia

Way," Fastball, Hollywood; "Celebrity Skin, Hole, DGC/Geffen; "Bitter Sweet Symphony, the Verw, Virgin Records America; "Heroes, Wallflowers, Epic/Sony Music Se the Wallfalvers, Epic-Sony Music Somittras.

Best hard rock performance: "Psycho-Circus," Kias, Mercury; "The Dope Show," Marilyn Minson, Nothing/Intersecope; "Fuel," Metallies, Elektra/EFG; "Most High." Jimmy Pupi
& Robert Plant, Atlantie; "Do The Evolution,"

Best metal performance: "Bullet Train. Judas Priest, CMC International; "Better Than You," Metallica, Elektra/EEG; "Fried Chieken and Coffee," Nashville Pussy, the Enclave/Mer-cury; "No Shelter," Rage Against The Machine, Epic/Sony Music Soundtrax; "Du Hast," Rammotein, Shash/Motor Music.

Best rock instrumental performance: "El Distorto De Melodica," Everelear, Capitol: "The Roots Of Confidence," Pat Metheny Group, Warner Bros.; "Take California," Propellerheads, DreamWorks; "A Train Of Angels," Joe Satriani, Epic; "Trouble Is . . . ," Kenny Wayne Shepherd Band, Revolution; "The Ironic Twist,"

Snepneru Inan, nevotation; "The Ironic Twist, Jimmie Vaughan, Epic.

Best rock song: "Bitter Sweet Symphony;" Richard Asheroft, Mick Jagger, Keith Richards, songwriters; "Celebrity Skin," Billy Corgan, Eric Erlandson, Courtney Love, songwriters; "Closing Time," Dan Wilson, songwriter; "Have oth In Me," John Hiatt, songwriter Uninvited," Alanis Morissette, songwriter.

Best rock album: "The Globe Sessions."

Sheryl Crow, A&M. Producer: Sheryl Crow;



nition," John Fogerty, Reprise. Produc ery: John Forcerty: Elliot Scheiner: "Garbace. Garbage, Almo Sounds. Producer: Garbage; "Celebrity Skin," Hole, DGC/Geffen. Producer:

*Before These Crowded Michael Beinh Michael Beinhorn; "Before These Crowded Streets," Dave Matthews Band, RCA, Producer: Steve Lillywhite.

Best afternative music performance:
"from the choirgirl hotel," Tori Arnos, Atlantic;
"Hello Nasty," Besatie Boys, Grand Royal/Capit;
"In This Dealrel," PJ Harvey, Island;
"Airhag/How Am I Driving!," Radiobend, Capitol; "Adore," Smashing Pumpkins, Virgin

Best female R&B vocal performance: "Are You That Somebody?," Asliyah, Black-greund/Atlantic; "Tyrone," Erykah Budu, Kedar/Universal: "A Rose is Still A Rose," Aretha Franklin, Arista; "Doo Wop (That

Records America.

Thing)," Laurya Hill, Ruffhouse/Columbia; "I Get Lonely," Janet Jackson, Virgin Records

Rest male R&R vocal performance: Best male R&B woral performance: "Mat-rimony: Maybe You," Maxwell, Columbia; "The Only One For Me," Brian McKnight, Motown; "My Way." Unber, LaFince; "I Know," Luther Vandross, Virgin Records America; "St. Losis Blues," Stevie Wonder, Verye

Blues, "Stevie Wonder, Verve.

Bet R&B performance by a daso or group
with vocal: "The Boy Is Mine," Brandy & Monica, Atlantic and Arista; "Lean On Me," Kirk
Franklik With Mary J. Blige, R. Kelly, Bono,
Crystal Lewis & the Family, Gospo Crystal Lewis & the Pamily, Gospo Centric/Interscope; "Nothing Even Matters," Lauryn Hill & D'Angelo, Raffhouse Columbia: "All Mr. Tife " V Ct E. In In MCA: "Steer" the

Best R&B sone: "All My Life," Rory Bennett, JoJo Hailey, songwriters; "The Boy Is Mine," Brands Lashawn Duniels, Fred Jerkins III. Rodney Jerkins, Japhe Teleda, songwriters; "Doo Wop (That Thing)," Lauryn Lauryn Hill, songwriter; "Lean Or Me," Kirk Franklin, song



The Miseducation Of Lauryn Hill," R Columbia Producer Learner Hill *Embryo well, Columbia, Producer: Mu Maxwell, Columbia. Producer: Musza.

Best traditional R&B vocal performance:
"Believe In Ms." Regins Belle, MCA; "Live! One
Night Only," Patti LaBelle, MCA; "To Make Me
Who I Am," Aaron Neville, A&M; "Phoenix
Rising," the Temptations, Motown; "I Know," Luther Vandross, Virgin Records America

Best rap soin performance: "Dangerous," Basta Rhymes, Elektra/EEG; "Lost Ones," Lauryn Hill, Ruffhouse/Columbia; "Hard Knock Life (Ghetto Anthem)," Jay-Z, Roc-A Fella/Def Jam; "Gone Till November," Wyelef Jean, Ruffhouse/Columbia; "Gettin' Jiery Wit

Is * Will Coult Cohumbia II," Will Smith, Columbia.

Best rap performance by a dun or group:
"Intervalactic." Beastie Boys. Grand Royal!

Dupri Featuring Jay-Z, So So Del/Columbia; "Deja Vu [Uptown Baby]," Lord Tariq & Peter

Gunz: Codeine/Columbia: "Rosa Parks." Out Kast, LaFace; "Ghetto Supastar (That Is What You Are)," Pras Michel Featuring Of Dirty Bastard & Introducing Mya, Interscope Best rap album: "Capital Punish

Punisher, RCA/Loud; "Life In 1472—The Original Soundtrack," Jermaine Dunri, So So Def iral Soundtrack, "Jermaine Dupri, So So Del/ Columbia. Producer: Jermaine Dupri; "Vol. 2 ... Hard Knock Life," Jay-Z, Roe-A-Fella/Def Jam; "Harlem World," Mase, Bad Boy; "The Love Movement," A Tribe Called Quest, Jive.

Producer the Ummeh

Rest female country Still Remains," Emmylou Harris, Red House; "This Kiss," Faith Hill, Warner Bros. Nashville; "You're Still The One." Shania Still The One," Shania Twain, Mercury Nashville, "A Little Past Little Rock." Lee Ann Womack, Deces "There Goes My Baby, Trisha Yearwood, MCA



Natarrine.

Best male country vocal performance:
"Nothin' But The Taillights," Clint Black, RCA
Nashrille, "To Make You Feel My Love," Garth
Brooks, Capitol; "If You Ever Have Forever In Mind," Vince Gill, MCA Nashville; "Holes In The Floor Of Heaven," Steve Wariner, Capitol

Best country performance by a duo or group with vocal: "How Do You Fall In Love," Alabams, RCA Nashville; "Wild One," BR5-49, Arista/Nashville; "There's Your Trouble," Dixie Chicks, Monument; "Dunce The Night Away the Mavericks, MCA Nashville; "26 Cents," th

Best country collaboration with vocals: "Same Old Train," Clint Black, Joe Diffie, Merie Haggard, Emmylou Harris, Alison Krauss, Patty Loveless, Earl Scruggs, Ricky Skaggs, Marty Staurt, Pam Tillis, Randy Travis, Travis Tritt & Dwight Yosksm, Columbia Nashville: "My Kind Of Woman/My Kind Of Man," Vince Gill & Patty Loveless, MCA Nashville: "Just To Hear You Say That You Love Me," Faith Hill With Tim McGraw, Warner Bros. Nushville; "If You See Him/If You See Her," Beha McEntire And Brooks & Dunn, MCA Nashville and Twicke Vanuaged & Couth Ducche MC4

Hest country instrumental performance: "Reuben's Train," Doe & Merle Watson With Sum Bush, Marty Stuart, T. Michael Coleman & Alan O'Bryant, Sugar Hill; "The Ride," Jerry Douglas With Bela Fleck, Suzar Hill; "Lonesome Roben," Randy Scruggs, Earl Scruggs & Jerry Douglas, Reprise; "A Soldier's Joy," Jerry Douglas, Reprise; "A Soldier's Joy," Randy Scruggs & Vince Gill, Reprise; "Get Up John," Ricky Staggs & Kentucky Thunder, Staggs Family Rounder. Best country song: "Holes In The Floor Of Heaven," Billy Kirsch, Steve Wariner, song-

writers: "If You Ever Have Forever In Mind Vince Gill. Troy Seals, sonewriters: "This Kiss,

Robin Lerner, Annie Roboff, songwriters; "To Make You Feel My Love," Bob Dylan, songwriter; "You're Still The One," Robert John Lange, Shania Twain.

eads," Trishs Yearwood, MCA Nash

songwriters.

Best country album
"Sewns," Garth Brooks

"Sevens," Garth Brooks, Capitol. Producer: Allen Reynolds; "Wide Open Spaces," Dixle Chicks, Mon Spaces," Dixie Chicks, Merument. Producers: Bake Chancey, Faul Worley: "Faith," Faith Hill, Warner Bros. Nashville. Producers: Byron Gal-limore, Faith Hill, Dann Huff; "Come On Over," Shania Twain, Mercury Nashville. Producer: Robert John "Mutt" Lange; "Where Your Road

doorer Tory Brown Triche Yearneyel Best bluegrass album: "Home Sweet Home," Doc & Merie Watson With Sam Bush, Marty Stu Dice a sterie winton with sum punt, surry stu-art, T. Michael Coleman & Aian O'Bryant, Sugar Hill; "Songs From The Homepiace," Jim & Jesse, Pinecastle; "American Beauty," Nashville Bu-grass Band, Sugar Hill; "Bluegrass Rules!,"

grass sand, sugar rin; blurgrass kurs; Ricky Skaggs & Kentucky Thunder, Skagg; Family/Rounder; "Clinch Mountain Country," Rainh Stanley & Friends, Rebel.

REW AGE

Best new age album: "Sound Of Wind

Driven Rain," Will Ackerman, Windham Hill;
"Landmarks," Clannad, Atlantic; "The Water 'Alex de Grassi, Tropo; "Gaia On Garden," Alex de Grassi, Tropo; "Gaia On-bashira," Kitaro, Demo; "Grand Passion," John (Continued on next page)

DIVERSE GRAMMY NOMINATIONS ENCOURAGE RETAILERS, LABELS (Continued from page 1)

multiple genres," says Len Cosimano, VP of merchandising for the 228-store. Ann Arbor, Mich.-based Borders Books & Music

Nominated in the field this year are country sensations the Dixie Chicks, opera singer Andrea Bocelli, teen idols Backstreet Boys, pop newcomer Natalie Imbruglia, and R&B/hip-hop star and Fugees member Lauryn Hill, who leads all nominees with 10 nods. It marks the first time a classical artist has been nominated in the general new-artist category since Leontyne Price in 1961. Many of these acts will benefit. from their nomination because they'll get exposure on the Grammy broadcast that they might not have

gotten otherwise," says Tim Devin, nanager of Tower Records' Lincoln Center location in New York. "We always have people coming in and asking for artists that they normally wouldn't ask for after the show." "It's very well-rounded," agrees

Stan Goman, executive VP/COO of the 119-store. West Sacramentobased Tower Records, "Some of them aren't exactly new artists, but, other than that, it's great. The Dixie Chicks are great; it's great to have a country act in there. Andrea Bocelli's ["Romanza"] was the No. 2 seller for us behind 'Titanie' this year Goman predicts the Dixie Chicks

will gain the most from the nomina-tion. "This will help them cross over." he says. (For more on country nominations, see story, page 30.)
For Bocelli, the awareness

brought about by his nomination gets his name before an even wider audience just as Philips is preparing his next album, which will consist of popular repertoire instead of operatic fare. "Sogno," Italian for dream. will be released this spring.

"The [timing] couldn't be better for us," says Kevin Gore, senior VP/GM at PolyGram Classics & Jazz. In terms of pushing the three Bocelli albums already in the U.S. market, the nomination is a way to capitalize on the diverse marketing

plan the label has already developed "We're doing exactly what we've done nonstop since the release of his first album in the U.S. late last year," says Gore. "We're pursuing another phase of aggressive consumer print, radio, and television advertising in conjunction with retail vehicles to position all three Bocelli recordings

to the adult music buyer. He says the label is examining ways to tie in the new-artist nomination through stripping the information onto print ads or stickering albums. In addition to her best new artist nod. Hill is nominated for a recordsetting nine other awards, the most

for a woman. (Her tally bests the eight Bobbie Gentry received in 1967.) When asked bow the label planned to exploit the numerous nominations to further sales of ber Ruffhouse Columbia album "The Miseducation Of Lauryn Hill," a Columbia repre-

sentative said, "Lauryn's music is our marketing tool." The record for most nominations in one year is 12-set by Michael

Jackson in 1984 and matched by Babyface in 1997. Women dominated the nomina-

tions, which were announced Jan. 5. Other top nominees included Shania Twain and Sberyl Crow, both of whom received six nods: Madonna with five and Celine Dion and Brandy, both with four. Producer/writer Robert John

"Mutt" Lange, nominated for his work on records by his wife, Twain, tied with engineer Jeff Balding for five nominations, the most for any male this year. Vince Gill and Kirk Franklin both received four nomina tions, as did producer William Orbit, producer/engineer Tchad Blake, and engineer Pat McCarthy.

The Grammys are voted on by the more than 9,000 members of the National Academy of Recording Arts and Sciences. The Grammy Awards will air Feb 24 on CBS from the Los Angeles Shrine Auditorium.

FINAL NOMINATIONS FOR THE 41ST ANNUAL GRAMMY AWARDS (Continued from preceding page)

JAZZ Best contemporary jazz performance: "After Hours," George Duke, Warner Bron.; "Imaginary Day," Pat Metheny Group, Warner Bros.; "Live & More," Mareus Miller, GRP/ PRA; "Club Nocturne," Yellowjacketa, Warner Bros.; "World Tour," Joe Zawinul & the Zawin

Best jazz vocal performance: "This Time the Love," Kurt Elling, Blue Note, "Maden Voyage," Nnema Freelon, Concord Jazz, "I Remember Miles," Shirley Horn, Varve, "W Buddy—Etta Jones Sings The Source Of Participation of the Property of the Property of the State of the Property of the Pro

member Millen, "Shirley Hern, Avree," My Boddy—Etta Joses Sing The Songs of Baddy Johnston," Etta Jones, Highlebts; "That Day, "Diame Beeen, Blan Nete. Bod Jan Internamental Control of the Personnia Beer Jan Internamental Personnia Review, and Johnston, "Internamental Personnia Review, "Andread Sauz," Hisma-bata, "Chiek Cores & Gary Burton, Stretch, Poly & Soul," Benny Golon, Arkadia Janz, "Hy Paworter Thinger," David Lebenson, Arkadia Janz, "Benny Benja jaza internamental performance, inde-dicates on prough "Native States—"His New Poly & Control (Sandara Sauz), "Sauz), "Sauz, "Sau

"Night And The City," Charlie Haden & Kenny Barron, Verve; "Gershwin's World," Herb Hancock, Verve; "Points Of View," Dave Holland Quintet, ECM; "Tokyo '96," Keith Jarrett, Gary

Peacock & Jack De Johnette, ECM Best large jazz ensemble performance: 'Count Plays Duke," Count Basic Orchestra, MAMA: "B MAMA; "Remembrances," Jon Faidis, Chesky; "Further Adventures," Bill Holman & the Netherlands Metropole Orchestra, Koch Juzz; "Lickety Split-Music Of Jim McNeely," Jim McNeely & the Vanguard Juzz Orehestra, New World; "Theme For Monterey," the Gerald Wil-

son Orenestra, MAMA.

Best Latin jazz performance: "Contact,"
Ray Barretto & New World Spirit, Blue Note; "Paquito D'Rivera & The United Nation Or-chestra, "Paquito D'Rivera & the United Nation Orchestra, Juzz MCG; "Central Avenue," Dani-

son Orchestra, MAMA.

Xi; "Central Avenue," Dani-io Peres, Impulsel; "Obse-sion," David Sanches, Columbia; "Hot House," Arturo Sandoval, N2K Encoded Music; "Bele Bele En La Habana," Chucho Valdes, Blue Note. COSPE

FRANKLIN
Best rock gospel
album: "Some Kind Of
Zombie," Audio Adrenstine, ForeFront; "Amplifier," Big Tent Revival,
Ardent/ForeFront; "You Are There," Achiey Cleveland, Cadence/204; "God Fixation," Petra, Word; "Sixpence None The Richer," Sixpence None The Richer, Sozint Entertainment.

Best pop/contemporary gospel album:
"Mission 3:16," Carman, Sparrow; "Supernat-ural," de Talk, ForeFront; "Steady On," Point Of Grace, Word/Epic, "Live The Life," Michael W. Smith, Reunion; "This Is My Song," Deniece Williams, Harmony.

W Stuth, Beasine, "The is My Store, Desirce Meet Seathern Beat Seathern turing Myrns Summers), Savoy.

Best contemporary soul gospel album: longs From The Heart," Yolanda Adams, Ver-y; "Finally," Karen Clark-Sheard, Island ity, "Finally," Karen Clark Sheard, Ialand Black Music, "The Nu Nation Project," Kirk Franklin, Goupo Centric, "Pages Of Life— Chapters I & II," Fred Hammond & Radical For Christ, Verity, "Everlasting Low," CoCe Winans, Sparrow/Pioneer Music Group.

Winans, Sparrow! Pioneer Music Group.

Best gospel choir or chorus albums: "Just Churchin'," Bobby Jones & New Life With The Nasbville Super Choir, Nathan Young, choir director, Gospo Centric; "Love Alive V—25th director, Gospo Centric, "Love Alive V.—Sixh Anniversary Remine," the Love Center Choir, Jonathan Grier, Edwin M. Harper, Walter L. Hasvkins, Rasty Watson, Maggie Wiseher, choir directors, Gospo Centric, "Fustor Hessikish Walter Presents The LPT Church Choir—Live At Love Pelizwahip Tabernacle," LPT Church Choir; Patsor Hessikish Walter, choir director, etions," the Associates, O'Land Draper, choir director, Warner Alliance; "Strength," New Life Community Choir; John P. Kee, choir director, Verity,

Best Latin pop performance: "Atado / mor," Chayanne, Sony Latin; "Señor Bole er "Atedo A To Jose Feliciano, Rodven; "Celebrando 25 Años De in Gabriel: En Concierto En El Palac Bellas Artes," Juan Gabriel, Ariola/BMG U.S.



Latin; "Cosas Del Amor," Enrique Ig Fonovisa; "Vuelve," Ricky Martin, Sony Latin. Best Latin rock/alternative performance Caribe Ata "Carrie Atomico," Atercapetatos, Arion/BMU
U.S. Latin; "Fin De Siglo," El Tri, WEA Latina, "Traccion Acustica," Enanitos Verdes, PolyGram; "Sueños Láquidos," Mand, WEA Latina,
"Donde Estan Los Ladrones?," Shakira, Sony

Latin.
Best tropical Latin performance: "Costra La Corriente." Marc Anthony, RMM; 'Ssuve-mente, "Ebic Crespo, Sony Tropical; "Ril Vida Ea Cantar," Celia Cruz, RMM, "El Rambero Del Plano, "Eddie Palmieri, RMM; "Live At Bord-land—Dancemania '96," Tito Puente, RMM; Babalu Aye," Chucho Valden & Irakere, Bembe

Best Mexican-American music perfor-mance: "Casas De Madera," Ramon Ayala Y Sas Bravos Del Norte, Freddie; "Estre El Amor can braton de voro, r reone; Entre as Anor Y Yo," Vicente Fernandes, Sony Discos; "Eufo-ria," La Mafia, Sony Discos, "Los Super Seves," Los Super Seven, RCA Nashville; "Colgado De Un Arbol," Los Terribles

Del Norte, Freddie Best Tejano music

performance: "Live... En Concierto," Fietre, Fred-die; "Fanaticos," Jaime Y Los Chamacos, Freddie; "Said And Done," Flaco Jimenez, Barb Wire Productions/Virgin Records America; "Leyendas Y HAPRIS Raices," Leyendas Y Raices, Freddie; "2000," Listle Joe & La Familia, EMI Latin.

DITIES

Best traditional blues album: "A Tributc To Howlin' Wolf," Henry Gray, Calvin Jones, Sam Lay, Colin Linden & Hubert Sumlin with Sam Ley, Colin Linden & Hubert Sumlin with special guests, Telare Blues; "Leng As I Have You," John Hammood, Pointblank; "Got To Find A Way: "Latther "Guitar Juzion" Johnson & th Magic Roclors, Telare Blues; "I Got To Find Me A Woman," Robert Lockwood Jr., Verve; "Any

A Woman," Robert Lockwood Jr., Verwe, "Any Place I'm Going," Osis Rush, House of Blaes. Best contemporary blues album: "Sing R!," Marcia Ball, Irms Thomas & Tracy Nelson, Rounder, "Heavy Love," Buddy Guy, Silvertone: "Life, Love & The Blues," Etta James, Private Music; ow Down," Keh' Mo', OKeh/550 Music *Denses

Wild," B.B. King, MCA.

Best traditional folk album: "Chattanooga, Sugar Babe," Norman Blake, Shanachie; "Siant 6

Mind," Greg Brown, Red House; "Long Journey Home," the Chieftains with various artists, Wicklow, "Friends Of

Mine," Rambin' Jack Elliott, High Tone; "Banja Sounds," Mike Seeger, Smithsonian Folkways. Best contemporary folk album: "Mermaid Avenue," Billy Bragg & Wilco, Elektra/EEG; "Corazon," Steve Earle, E2/Warner Bros.; "Spy-boy," Emmyles Harris, Eminent; "Step Inside Taia House," Lyle Lovett, MCA/Curb, "Car Wheels On A Gravel Road," Lucinda Williams,

REGGAE

Best reggae album: "Inna Heighta," Buju
Banton, VP: "Many Moods Of Moses," Beenie
Man, VP: "Friends," Siy & Robise, EastWest
Man, VP: "Friends," Siy & Robise, EastWest
America/EEG; 'Ska Falber," Toota & the Maytale, Artist Only!; "Psychodelic Souls," Walling

WORLD MUSIC

Best world music album: "Odu," King
Sunny Ade, Aliantic/Mess," Miss Perfundes,"
Cesaria Evers, Nonesuch: "Quanta Live,"
Giberto Gli, Aliantic/Mess," "Oremi," Angélège
Kidjo, Island, "Contact From The Underworld
Of Redboy," Robbie Robertson, Capitol.

Best polka album: "Polka Party With Brave Combo—Live And Wild!," Brave Combo, Easy Disc; "Push It To The Limit," Lenny Gomulius & Chicago Push, Push; "Memories," Waiter Ostanek, World Renowned Sounds; "Let The Sunshine In," Del Sinchak Band, Peppermint; "Dance With Me." Jimmy Sturr & His Orcher

CHILDREN'S Best children's musical album: "Charging Best children's musical album "Canaging Channelin," Cathy Fink & Marcy Marxer, Rounder Kids. Producers: Cathy Fink, Marcy Marxer, "Elmopaloozal," the Sesame Street Muppets with various artists, Sony Wonder, Producers: John Boylan; "In My Homestown," Tom Chagin, Sony Wonder, Producers: Tom Chagin, Jon Cobert, John Foreter, Michael Maris; "John McCutcheon's Four Seasons: Autumnsongs," Jehn McCutcheon, Rounder Kids, Producers: Bob Dawson, John McCutcheon; "The Play-ground," Tony Bennett, RPM/Columbia, Pro-

ground, tony Bennett, Nr ar-Commun. Pro-ducers: Danny Bennett, Tony Bennett. Best children's spoken word albam: "The Children's Shakespeare," various artists, Dore Audio. Producer: Stefan Rudnicki; "Disney's Audio, Producer: Stefan Rudnicki; "Disnay," Mulan Read & Sing Along, "June Foray, Mul Disney, Producers: Ted Kryczko, Randy Thorn-ten, "Disney's The Lion King II: Simba's Pride Road-Along, 'Miguel Ferrer, Walt Disney, Pro-ducer: Randy Thornton; "Elimo's New Laugh," Sony Wonder. Producer: Ed Mitchell; "The somy wonder, Froducer: Ed Mitchell; "The Patchwork Qullt & Other Stories From Around The World," Sharon Kennedy, Rounder Kids. Producers: Bing Broderick, Sharon Kennedy, Steve Netsky, "Weezie And The Moon Pies," Bill Harley, Round River. Producer: Bill Harley.

Best spoken word album: "Beloved" (Toni Morrison, author), Toni Morrison, Random House Audio Books: "Str ders In The Hairdo M ern Urban Legende wid Holt, Bill M authors), David Holt & Bill Mooney, High Windy Audio; "Still Me" (Christo-pher Reeve, author), Christopher Reeve, Random House Audio Books; "The Virtues Of Aging"

FOGERTY (Jimmy Carter, author Jimmy Carter, Butner)

Jimmy Carter, Bove Audio;

"Wobegon Boy" (Garrison Keillor, author), Gar
rison Keillor, Penguin-HighBridge.

rison Keiller, Penguin-HighBridge.
Best spoken comedy album: "Give Me
Immortality Or Give Me Death," Firesign The-atre, Rbino; "I'm Telling You For The Last
Time," Aerry Senfeld, Universal; "Pure Drive;"
Strew Martin, Simon & Schuster Audio; "Ibtally Committed," "Alf Fixuvority, Warner Brox,
Nashville; "The 2000 Year Old Man In The Year 2000 " Mel Brooks & Carl Reiner RI

MUSICAL SHOW Best musical show album: "Caburet" (new Broadway cast), Jay David Saks, producer Broadway castl, My David Saks, producer (Fred Ebb, Prieds; Sahn Kander, composer), RCA Victor "Citienge The Musical" (the Lond unsat recording), Thomas Z. Shepard, producer (Fred Ebb, lyrichit; John Kander, composer), RCA Victor, "The Late King Gorginal Operation," The Late King Gorginal Chaere (Loho M, Mark Mancian, Tim Rice, John Lebo M, Mark Mancian, My Biffin, Julie "Dynome Hama Zimmen, Composers, Wild Disary," Rag-times "The Manifestal" (original Broodway castlesses The Manifestal" (original Broodway castlesses The Manifestal") (original Broodway castlesses Theory composers, Wildenses Paleary composers).

Ahrens, lyricist; Stephen Flaherty, composer), RCA Victor; "The Wizard Of Oz" (1998 cast re-cording), Robert Sher, producer (Harold Arien, E.Y. Harburg, hyricists; Harold Arlen, E.Y. Har-burg, Herbert Stothart, composers), TVT

COMPOSING strumental compo

12" (from "Left Of Cool"), Béla Fleck, Future Mas, Victor Lemente Wostes, composers (Bela Fleck & the Flecktones, artist), Warner Bros.; "Ellis Island" (from "Latin From Manhattan"), Bob Mintzer, composer (Bob Mintzer Big Band, artist), DMP; "The Midnight Blues" (from "The Midnight Blues—Standard Time Vol. 5"), Wynsucragin buses—Sunnard univ vol. 9), wyn-ton Marsalis, composer (Wynton Marsalis, artist), Columbia; "Romance" (from "Theme For Monterey"), Gerald Wilson, composer (the Ger-ald Wilson Orchestra, artist), MAMA: "Things Remonsheances" (from "Soul Of The Tango"). rge Calandrelli, Astor Pisnolla, compos b-Yo Ma, artist), Sony Classical.

(Yo-yo Mts, artist), Sony Classical.

Best instrumental composition written for a motion picture or for television: "Amistad," John Williams, composer, DreamWorks, "Bulworth," Ennio Morricose, composer, RCA Victor; "City Of Angels" (from "City Of Angels."

Munic From The Motion Pieture"), Gabriel Yared, composer, Warner Sunset/Reprise; "Rush Hour," Lalo Schifrin, composer, Aleph; "Saring Private Ryan," John Williams, composer, DreamWorks.

Best song written specifically for a motion sture or for television: "I Don't Want To Mis

A Thing" (from "Armageddon"), Diane Warren, songwriter (Aerosmith, artist), Columbia; "My Heart Will Go On" (from "Titanic"), James Heart Will Go On' (from "Trianie"), James Harner, Will Jennings, songwriters (Celine Dion, artist), 550 Music and Sony Classical; "Tomor-row Never Dies" from "Temorrow Never Dies"), Sheryl Crow, Mitchell Froom, songwriters

(Sheryl Crow, artist), A&M; "True To Your Heart" (from "Mulan"), Matthew Wilder, David Zippel, songwriters (98 Degrees, Stevie Wooder, artists) Walt Disney; "Un-invited" (from "City Of Angels"). Alanis Morissette songwriter (Alania Muricoette artist) Warner

CLAPTON

ARRAMGING
Best instrumental arrangement: "In The
Still Of The Night" (from "Simtraland"), Patrick
Williams, arranger (Patrick Williams & His Eig
Band, artisk), EMI-Capitel Entertainment Properties; "Moon Of Manakoorah" (from "Further
Adventurers"), Bill Holenan, arranger (Bill Holman & the Netherlands Metropole Orchestra, artists), Koch Jazz; "Waltz For Debby" (from member Bill—A Tribute To Bill Evans"), Don Sebesky, arranger (Don Sebesky, artist), RCA Victor; "What Are You Doing New Year's Eve?" (from "Big Band Christmas"), Rob McConnell, arranger (Roh McConnell & the Boss Brass, artist). Concord Jazz: "Where Or When" (from

"Happy Radio Days"), Michel Legrand, arranger (Michel Legrand, artist), Erato. Best instrumental arrangement

with

accompanying vocals: "Breath Of Heaven (Mary's Song)" (from "Breath Of Heaven") (from Patrick Williams, arranger (Vince Gill, artist), MCA Nashville; "I Believe/You'll ver Walk Alone" (from "Higher Ground"

Jeremy Lubbock, arranger (Barbra Streisand, artist), Columbia; "The Lock Of Love" (from "Avenues Of Love"), George Daloe, arranger (Marilyn Scott, artist), Warner Bros.; "Nessun Dorma," Rob Mounsey, arranger (Aretha Franklin, artist), Arista; "St. Louis Blues" (from "Gershwin's World"), Herbie Hancock, Robert Sadin, Stevie Wonder, arrangers (Herbie Han-

SETZER.

Best package: "Big Bad Voodoo Daddy," Brad Benedict, Andy Engel, art directors (Big Bad Voodoo Daddy, artist), Coolaville/EMI-Capi-tol; "Los Super Seven," Gina R. Binkley, Susan Eaddy, art directors (Los Super Seven, artist), RCA Nashville; "Ray Of Light," Kevin Reagan, art director (Madonna, artist), Maverick/Warner Bros.; "Readings By Jack Kerounc On The Best Generation," Chika Azuma, art director (Jack Kerounc, artist), Verve; "Yield," Ames Bros., Pearl Jam, art directors (Pearl Jam,

artical, Epic;
Best package, boxed: "The Best OfWilliam
Barroughe From Gierro Pactry Systems," Mark
Michaelton, at directer (William Barroughs,
artical, Month Almighty," The Complete Hank
Month Almighty, "The Complete Hank
The Complete Hank
The Hank Milliam, artical, Mercury Nachville,
"The Ella Pitagerald And Duke Ellington Cote
Olarur Concerts on Verwa," Chila Amuna, art
director, (Duke Ellington, Ella Pitagerald, art
director, (Duke Ellington, Ella Pitagerald, art
sits), Verwa, "Milliam Duis Quintel 1806-1808."

Isnet Boye, Arnold Levine, art directors (Miles Davis Orintet artist) Columbia/Lemey "Miss Peggy Lee, "Andy Engel, Johnny Lee, art direc-tors (Peggy Lee, artist), Capitol/EMI-Capitol

AL RUIM MOTES

ABBUM NOTES
Best alkum notes: "Charles Mingus: Pasaions Of A Man—The Complete Atlantic
Recordings 1966-1961," Sed Dorn, Toen Down,
Andrew Horus; Patrick Miligan, See Mingus,
Tina Marias Rocchel, Stefano Zenni, alkum
notes writers (Charles Mingus, artick, Rhino;
"The Complete Hank Williams," Daniel Coope,
Colin Escott, album notes writers (Hank Williams, artist), Mercury Nashville; "From Where I Stand: The Black Experience In Country Music," Bill Ivey, Bill C. Malone, Claudia Perry, John W. Rumble, Ron Wynn, album notes writers (various ertists) Warner Bros.

Naahville, "Miles Davia Quintet 1965-1968," Bob Belden, Todd Coolman, Michael Cuscuna, album notes writers (Miles Davia Quintet, artist), Columbia/Legacy, "New York Philharmonic: The Historic Broadcasts 1963 To 1967," Sedgwick Clark, Barbara Haws, Kurt Masur, Alam Rich, Robert Sherman, Steven Smolan, album notes writers (New York Philharmonic, artist), New York Philharmonic Special Editions.

HISTORICAL

Best historical album: "The Complete Hank Williams," Colin Escott, Kira Florita, compilation producers (Hank Williams, artist), Mercury Nashville; "Have A Nice Decade: The 70s Pop Culture Box," Bill Inglot, David McLees, Gordon Skeene, compilation producers (various artists), Rhino; "The Jazz Singers: A Smithsonian Collection Of Jazz Vocals From 1919 To 1994," Robert G. O'Meally, Bruce Tal-1919 To 1994," Robert G. O'Meally, Bruer Tul-bot, complishing producers (various artists), Smithscenian Collection of Recordings; "New York Philharmonis: The Historic Broadcasts 1923 To 1937," Sodgwick Clark, compliation pro-ducer (New York Philharmonic, artist), New York Philharmonic Special Editions; "The Fet Soundi Sensions," David Leaf, Mark Linett, Dates Williams, and Linett, Parkey Markey, Parkey Markey, Parkey Markey, Parkey, Park Brian Wilson, compilation producers (the Beach Boys, artist), Capitol/EMI-Capitol Entertainment Properties

Best engineered album: "Breath Of Heav-en," Vince Gill, MCA Nashville. Engineer: A

Sehmitt; "Contact From The Underworld Of Scinutt; "Contact From The Uniterword Of Redboy," Robbie Robertson, Capitol. Engineers: Howie B., Andy Bradfield, Jamie Cerniglin, Mar-ius de Vries, Chris Fogel, Tim Gordine, Troy Matthews, Pat McCarthy, Dane Ngabuka, Rusdall Prescott, Carmen Rizzo, Tim Stroh, Jim Wi-son; "Firecrucker;" Lisa Loeb, Geffen. Engineers Bob Clearmountain, Juan Patino; "The Globe Sessions," Sheryl Crow,

A&M. Engineers: Tchad Blake, Trina Shoemaker, Andy Wallace; "The Nu Nation Project," Franklin, Gospo Centric Engineers: Gerald Ball lergeau, Chris Bell, Kevin Bond, Bassy Bob Brock-man, Mick Guzzaski, Fred Hammond, Ray Hammond Tim Kimsey, Victor "Virmo

PRODUCER, NONCLASSICAL
Producer of the year: Michael Beinhorn;
Tchad Blake; Rob Cavallo; Sheryi Crow; Lasryn Hill.

Remixer of the year: Steve "Silic" Hurley; Frankie Knuckles; Masters At Work; David Morales; Roger Sanchez.

Best shortform music video: "Pink," Aero-smith, Columbia. Georgee Bermann, Jim Ctas-necki, producers, Dug Nichol, director, "Bach-elorette," Bjork, Elektra/EEG. Georges Bermann, Julie Fong, producers, Michel Gondry director; "Ray Of Light," Madonna, Maverick, Warner Bros. Nicola Doring, producer, Jonas



Akerland, director: "All Around The World,

Akerlund, director, "All Around The World," Onnis, Epic Bart, Lipton, producer, Jonathan Duyton, Valerie Faris, directors; "Do The En-tonison," Pearl Alm. Epic. Terry Filiagentid, pro-ducer, Kevin Albieri, Todd McFarlane, directors. Best Insogfrom musile video: "They Worlded The Highrong," Fastball, Hollywood, Mark Delia, Ord Timotor, producers, Ond Timotor, direct-tor," Tanguired By Dacks, Six Gestures—No. 8, "A dozer: Patricia Biomena, director "Rock And dozer: Patricia Biomena, director "Rock, And dozer: Patricia Biomena, director "Rock, And ducer; Patricia Rosema, director; "Rock And Roll Heart," Lou Reed, Fox Lorber Associates Inc./WinStar Home Entertainment. Karen Bernstein, Timothy Groenfield-Sanders, Tamar Hacker, prochaors, Timothy Groenfield-Sanders, director, "TeleVoid," Scott Rockenfield & Paul

Speer Featuring Sir Mix-A-Lot, Miramar Pro-ductions. Michael Boydstan, producer/director, "Robert Altman's Jazz '34: Remembrances Of Kansas City Swing," various artists, Harry Belafonte, narrator, Rhapsody Films. Robert Altman, producer/director.

INTERNATIONAL RETAILERS TAKE STOCK (Continued from page 1)

dramatically during the last week of the year.

In the U.K., leading retail consult ing firm Verdict Research Ltd. forecast in November that 1998's Christmas sales would be "the worst for two decades," However, HMV operations director Wilf Walsh says, "We had a pretty good Christmas, despite the doom-and-gloom merchants trying to diss our industry, and we're in good shape.

Across the English Channel. France's leading retailer, FNAC, also reported healthy sales, although anxiety over the dominance of TVadvertised albums in the local market continues

According to one Isbel source, Japanese sales in the last week of 1998 and the first few days of the new year are down as much as 20% from the same period a year ago. Certainly, international product in Japan sold rather poorly during 1998 (see story, page 42), although Mari-ah Carey's "#1's" compilation (Columbia) proved a notable exception during the last quarter

Released Nov. 18, 1998, the album had sold 3.25 million copies (including imports) by the year's end, pushing it past "The Bodyguard" soundtrack (2.8 million units) as Japan's all-time top-selling foreign album. Tower Far East managing director

Keith Cahoon also singles out Whitney Houston's new Arista album. "My Love Is Your Love," as a strong seller from the international sector.

The major Japanese domestic sellers at the year's end included female vocalist Misia's "Mother Father Brother Sister" album (Arista Japan), a steady performer since its June 1998 release, Also among the top-selling domestic titles was King Records' boxed CD set of soundtrack albums from the popular "Evangelion" animated series.

Nevertheless, retailers suggest that much demand for CDs was siphoned off by the "Titanic" video, which has shipped more than 5 million copies in Japan.

Although declining to give actual figures for the chain's U.K. sales, HMV's Walsh says, "In terms of Christmas itself, we had positive like-

a license allowing more interactive

and aggressive programming, have not been established.

RIAA VP/deputy counsel Steven

Marks plans to speak with Nullsoft

representatives in the near future.

He says the organization will begin

an "educational outreach" to make

sure SHOUTcast Webcasters are

respect the rights of artists and the

record companies," says Marks. "If

they don't comply with the [forth-

coming I statutory license, we hope they will stop Webcasting, and if they

do comply, they will be able to get a

Compounding matters, a compo-

nent built into the WinAmp player

aware of licensing issues. "We would expect people to

license separately."

(Continued from page 10)

NEW SITE BAISES WERCAST ISSUES

for-like growth, unlike a lot of other U.K. retailers.'

Verdict Research had said that overall, H.K. sales in November would rise by only 0.8% over 1997, and in November by just 3%-well below the level of seasonal expansion leading U.K. retailers have been used to.

Subsequent reports from major U.K. merchants have indicated mixed performances across the entire retail sector, with many consumers delaying their holiday shopping in order to take advantage of last-minute price reductions by anxious retailers.

The post-Christmas sale season is now in full swing in the U.K., and Walsh says HMV has had "an extremely strong start to our sale" across its 108 outlets.

"It's no secret." he adds. "that people have been holding out later and later in terms of waiting for bargains. The first week in January has been as hig for us as one of the Christmas wooks It's been extreme. ly positive, with double-digit like-forlike growth."

Looking to the first quarter, Walsh calls the lineup of new releases "pretty good," although with an eye on the "Titanic" effect on 1998 sales, he cautions, "I think it's going to be harder following [1998 in] video than audio. There's some specific acts there that we would expect to do well with, such as Kula Shaker [Columbia] and Cast. [Polydor]-the more left-field albums, which suit us.

Jim Batchelor, head of product for Virgin Megastores in the U.K., agrees that the first-quarter release schedule "looks very promising, with strong studio albums from Blur, Kula Shaker, Stereophonics, and Underworld." He also singles out highly touted new London Records signing Gay Dad as a potential breakthrough act in the new year.

Batchelor says Virgin performed "very strongly, with sales volumes exceeding expectations" in the U.K. during the holiday period, although he bemoans the "considerable amount of discounting in the marketplace. which saw many key albums sold at below 10 pounds [\$16] for a period of time. That's disappointing given the nature of the product."

MP3 downloads, believes this may be

issue," says Kohn. "They shouldn't

have any difficulty tracking sites and

licensing those sites for those per-

formances. The issue may become, If

the consumer can make a [high-qual-

ityl MP3 file from these broadcasts.

how will the music publisher be able

This is especially pertinent when

users have the ability to select what

sones they would like to record, says

Kohn. In the case of a random-

playlist broadcast, however, it is a

problematic legal question to deter-

mine whether a mechanical royalty

For Nullsoft's part, Lord says the

ompany hopes to work with all

will be owed to publishers, he says

interested rights organizations.

to track when these recordings are

made [and collect fees]?

"This is not an ASCAP or BMI

the issue looming over SHOUTcast.

Describing such activity as "very

short term." Batchelor adds that Virgin made a conscious decision not to take part in this "dangerous ploy." Christmas 1998 in Batchelor's view was "a very 'pop' market, with lots of teen or mainstream artists in the [U.K.] top 40-Robbie Williams, Steps, B*Witched, and Boyzone-coupled with an incredible number of greatest hits/hest ofs."

However, he complains that "neither of those factors were particularly good news for Virgin, There was a distinct lack of new music or artist studio albums in the top half of the chart." Singles volume at Virgin, he notes, was down in the final quarter of 1998, compared with 1997.

TV AD CONCERNS IN FRANCE In France, Thierry Hidoux, m

ager of the record division at FNAC, says the chain enjoyed "good year-end sales," although the period saw better results for video than audio product. "In video, we had a number of big titles, while in audio we had only a few, and except for the 'Titanic soundtrack this year, it was essentially French slbums. It's a shame that the traffic in the outlets created

over Christmas didn't belp people to discover new talent and new trends.

However, he says that "on the whole, 1998 has been positive, although all our best sellers were TV advertising-supported products, and we feel that because the market is on a drip-feed of TV ads, the space for other product is getting smaller. This is a problem because in [the TV-advertised] market, we're in direct competition with the hypermarkets, so we have more of a margins problem than a turnover

Hidoux also blames price hikes by the majors in France for a poor per formance in the singles market during the holiday period and over the year in general. "The majors increased the price of singles during the year; now they are too expensive," he says.

LATE START IN NETHERLANDS

Juan da Silva is purchase director at the Rotterdam, Netherlands-headquartered Free Record Shop chain, with some 200 outlets in the Netherlands, Belgium, and Norway. "Christmas sales started very late again," he says. "It was only really booming

three days before Christmas-and then we had a problem in the stores to serve all the customers at once.

He adds that Free Record Shop business in the Netherlands was up over 1997's pre-Christmas period and that "multimedia [product] is booming for us," although CD sales rose "just a little" during the holiday.

In its Belgian and Norwegian operations. Da Silva notes that despite turnover being up, margins remain under pressure. Da Silva picks out U2, Ilse DeLange, George Michael, Alanis Morissette, De Dijk, Madonna, "and a lot of compilations" as being among

the album-sales highlights of the pre-Christmas 1998 period. But with singles, he says, "in volume, we were up. but in money we were down." He attributes this to a change in popularity of singles formats. "We are selling more and more two-track singles," he explains, rather than the more expensive three- or four-track

Assistance in preparing this story was provided by Rémi Bouton in Paris and Steve McChere in Tokyo.

U.S. MUSIC INDUSTRY MARKS STRONG REBOUND IN '98

COUNTRY

SOUNDTRACKS

45

(Continued from page 1) tween 1995 and 1994.

In album sales by configuration, CD sales were up 14.6% over the previous year, while cassette sales were down 10.4%. CD sales accounted for 81.3% of total album sales in 1998; cassettes, 18.4%; and vinvl, 0.3%. The previous year, CDs accounted for 77.4% of all album sales; cassettes were 22.4%; and vinvl. 0.2%.

However, an alarming trend in the numbers is the weakness in a sector of the catalog category, says Sound-Scan CEO Mike Fine. SoundScan breaks out sales be-

een current, catalog, and deep catalog, with current sales including those within the first 15 months of a title's release (12 months for jazz and classical). After those cutoff points, any sales generated by a title are counted as catalog until three years after its release, after which all subsequent sales from the title are counted as deep catalog In 1998 current album sales

totaled 455.1 million, or 64% of all album sales while overall catalog sales totaled 255.9 million, or 36% of all album sales. In 1997, current album sales were 390.7 million, or 59.9%, while overall catalog sales were 262.3 million, or 40.1%. The shift between the two categories was about four percentage points, with current albums growing and catalog sales declining. Fine points out that deep cata-

log sales have remained steady over the past two years, with that category accounting for 25.9% of all album sales in 1998, as compared with 26.2% in 1997. The softness is in the newer catalog titles these alhum sales that are tracked from the 12- or 15-month point of an album's availability to the three-year point. That category suffered a 20.5% decline in sales, with 1998's unit sales totaling 72.05 million, or 10.1% of that

SALES REPORT 12/29/97-12/27/98 (All Figures In Millions) 141.6 ALTERNATIVE 113.5 106.7 100.8 million units, or 14.2% of the RAP total in 1998 vs. 1997's total of 86.6 81.3 617

1998

1997 🗐

1998 GENRE

Consequently, rap is the R&B total SOURCE: SOUNDSCAN year's overall album sales, vs.

70.7

61 5

1997's total of 90.6 million, or 13.9% of that year's total. "That's a bad omen," says Fine. "It might indicate that over the last vear the industry has been developing hits instead of artists

In looking at market share by dis-tributor, WEA was No. 1 with an 18.2% share, followed by Sony Music. with 16.6%: the independents were third with 15.6%. In current album market share, Sony was the No. 1 distributor, with a 17.5% share, followed by WEA, with 17.3%, and BMG, with 14.4%. For singles, BMG was the No. 1 distributor, with 27.1%, followed by WEA, with 18.5%, and PolyGram Group Distribution, with 17%.

MUSIC SPECIALISTS MIXED Music specialty chains enjoyed a 4.6% increase in album sales in 1998,

with the total rising to 409.4 million units, vs. 1997's 391.4 million units. Despite the rise in units, however, the percentage of albums sold at music chains declined slightly, with the sector accounting for 57.6% of album sales in 1998, vs. 60% in 1997. Independent retailers' share of the album sales pie grew in 1998; the sector accounted for album sales of

million, or 13.3%. Rack accounts also were on the rise; in 1998, they accounted for 193.7 million units, or 27.3%, vs. 1997's total of 171.8 million, or 26.3%. And nontraditional merchants, a category that includes TV sales, Internet sales, venue sales, and mail order, reached 7 million units in 1998, or 1% of total album sales vs last year's total of 2.2 million units, or 0.3%. Also on the upswing in 1998 was

the R&B genre, which accounted for a leading 22.8% of album sales in 1998, as compared with 21.7% in 1997. Units totaled 161.9 million in '98 vs. 141.6 million in 1997 (see graph, this page).

However, in tracking genre sales, titles may appear in more than one genre, resulting in double-counting. According to SoundScan COO Mike Shalett, the genres most heavily affected by double-counting are R&B and rap, and classical and soundtracks. Of the genres, rap, which ranked

third, showed the biggest percentage change, gaining almost two points-from 9.5% of total album sales last year to 11.4% in 1998. After R&B, the second-largest

genre of those tracked by SoundScan was alternative rock, which totaled 113.5 million units in 1998 to account (Continued on page 85)

allows users to record these streamed Webcasts onto their hard drives. Bob Kohn, chairman of Good Noise a record label that sells legitimate 82

Hot 100 Airplay.

THIS WEEK	LAST WEEK	WEBS ON	TITLE ARTIST (IMPRINT/PROMOTION LAGEL)	THE WEEK	LAST WITH	WEEKS ON	TITLE ARTIST (MARKINEPROMOTION LABEL)
_			- NO.1	Œ	40	7	THERE YOU HAVE IT BLACKHAWK (ARSTA NASHVELE)
1	1	12	HAVE YOU EVER?	(3)	41	7	SPIRIT OF A BOY, WISDOM DF A MAN
2)	3	25	SAVE TONIGHT LAGLE EYE CHERRY (WORK/ERG)	40	48	6	STAND BESIDE ME
3	2	18	LULLABY SHIWN MULLINS ISMG/COLUMBIA)	41	38	9	YOU'RE BEGINNING TO GET TO ME
40	4	14	HANDS JEWEL (ATLANTIC)	42	39	11	YOU'RE EASY ON THE EYES TERRI CLARK IMERCURY (NASHOVLLE)
50	5	17	SLICE 600 GDO DOLLS (WARNER BROS.)	41	45	7	FOR YOU I WILL AMION TIPPIN ILVESTREET)
Đ	7	22	JUMPER THIRD ETE BUND (ELEXTRACEG)	44	46	7	FOR A LITTLE WHILE THE MICEPAN (CURRE)
7	6	20	DOO WOP (THAT THING) LAUTON HILL STUP PHOUSE COLUMBIA)	45	42	4	WHEN A WOMAN'S PEO UP
8	8	11	NOBODY'S SUPPOSED TO BE HERE	46	43	13	PRETTY FLY (FOR A WHITE GUY)
D	11	8	TAKE ME THERE EASCHED LIMITED MEEL BLANT BLAN INSPECTED	47	44	12	SWEETEST THING
10	9	13	CAN I GET A JAT TO THE TOT MUST COME AND A SET HAMPENING	48	37	7	ROSA PARKS OUTRAST (LAFACE/MAISTA)
D	12	10	ANGEL SAME BUSINESS SAME SAME SAME SAME SAME SAME SAME S	49	47	4	IT'S ALL BEEN DONE BATEMAKED LAGES (REPRISE)
12)	13	40	IRIS GOO GOO COLLS TAXANGA SURSET/REPRISE	(30)	55	10	WHEN YOU BELIEVE MICH OF STORY OF SECTION
13	10	15	LATELY DOWNE IPENDULUMINED AND	(31)	57	4	I DON'T WANT TO MISS A THING
1	14	47	FLL DE EDIN'N MOCAN (LAWATUMTIC)	(32)	68	33	I DON'T WANT TO MISS A THING
B	19	19	FROM THIS MOMENT DN SHANA TWAN INCROURY	(32)	56	2	EVERY MORNING SUSAR RAY LAVARTURATIO
16	15	9	MIAMI WILL SMITH (COLUMBIA)	54	51	5	TRIPPIN' TOTAL 1-1-1 MISSY ELECTTI ISAG-BOLGATISÑA
17	16	8	THESE ARE THE TIMES	55	52	7	WHAT IT'S LIKE EVERLAST (TOWNY BOY)
(0)	18	48	TOO CLOSE	(35)	66	6	WRONG NIGHT REBA IMCA NASHVILLED
D	20	20	MY FAVORITE MISTAKE SHERY, CROWINSMI	57	48	12	SOMEONE YOU USED TO KNOW COLLIN RATE (EMC CNASHVILLE)
9	17	8	ANGEL OF MINE MONICA (ARRISTA)	(58)	71	5	HOLD ON TO ME
D	21	32	INSIDE OUT	59	50	12	LET ME LET GO FATH HILL TO ANY THE BROS. GURSHMILLED
2	34	24	THIS KISS FAITH HILL (WARNER DROS.)	(60)	65	5	UNBELIEVABLE DIAMOND RID LARSTA HASHMILLE)
1	28	13	FM YOUR ANGEL R. RELLY & CEUNE DION LEFT	61	54	11	BABY DNE MORE TIME BRUNCY SPEARS CLYD
4	22	16	HOW OEEP IS YOUR LOVE	(62)	67	26	THE FIRST NIGHT
50	30	29	ARE YOU THAT SOMEBODY?	63	53	4	HEARTBREAK HOTEL
,	25	10	NEST NUE SPENT) ALLTTLE MORE TIME ON YOU IN STINC ON YOU	64	61	20	PATHER OF MINE
7	26	20	TOUCH IT MONEAN (UPTOWN LINWERSAL)	65	60	8	BACK 2 GOOD MATCHBOX 20 (LANAVATLANTIC)
8	24	9	LOVE LIKE THIS FAITH EVANS IBAD BOY/ARISTA:	66	62	12	NEVER THERE CHE (CAPRICORNING RELIPIN)
Đ	34	31	ONE WEEK BARDANED LADIES (REPRISE)	67	64	4	FADED PICTURES CASE FEATURING JOE IDEF JAMMERCURY
0	23	12	HARO KNOCK LIFE (CHETTO ANTHEM) JAT-Z (ROC A-FELIA DEF JAMANEROJEKY)	Œ	75	4	NO PLACE THAT FAR SARA CHANS IRCA TAXOTALLES
u	29	16	FLY AWAY LENNY KRAWETZ (WINGING	(8)	-	2	EX-FACTOR LAURIN HELL PREFFHOUSDOOLLIMBUS
2	27	8	CHANGES 2PAC (AMBRIADICATH ROWNTERSOOPE)	70	63	7	HOME ALONE R NEUT FEAT METH MURRAY (INVE)
D	Ė	1	1999 PRINCE (WARNER BROS.)	OD.	-	14	WIDE DPEN SPACES DIRE CHOICE METALMENTS
4	33	9	YOU GET WHAT YOU GIVE NEW RAPICALS (MEA)	72	58	8	ANGEL IN DISGUISE BRANDY INTLANTIC
5	32	16	THANK U ALANIS MORESETTE (MANERICA/REPRISE)	73	-	2	SILLY HO TLC (LAFACE/ARISTA)
6	35	10	RIGHT ON THE MONEY ALAN JACKSON GARISTA MASHVILLE)	74	59	12	HUSBANDS AND WIVES BROOKS & BUNN GARSTA NASHVILLE
-		.0	WRONG AGAIN MARTINA MOSROCE (RCA INASHVILLE)	14	37	٠.	THE POWER OF GOOD BYE MACHINE

HOT 100 RECURRENT AIRPLAY

Records with the greatest airplay gains. © 1999 Billboard/BPI Communications

1	4	7	YOU'RE STILL THE ONE SHANA TWAIN IMERCURY	14	13	3	WHERE THE GREEN GRASS GROWS TIM MICHAEL CLIRES
2	1	5	TORN NATALIE IMBRUGUA (RCA)	15	21	10	ANYTIME ERIAN MONIGHT (MOTOWN)
3	3	5	REAL WORLD MATCHBOX 20 (LAWATLANTIC)	16	22	7	THE BOY IS MINE BRANDY & MONICA MATLANTICS
4	2	4	CRUSH SENVICE PACE (EDEL AMERICANOLLYMOOD)	17	16	2	DON'T LAUGH AT ME MARK WILLS IMERCURY INASHVILLED
5	6	5	FILL NEVER BREAK YOUR HEART BACKSTREET BOYS (IME)	16	15	27	YOU MAKE ME WANNA
6	5	16	TIME OF YOUR LIFE (GOOD RICDANCE) DRIEN DAY (REPRISE)	19	F	7	STILL HOT A PLAYER BIG PUNISHER FEATURING JCE ILGUDIRICAL
7	12	7	TRULY MADLY DEEPLY SAVAGE GARDEN (COLUMBIA)	20	14	8	CAN'T TAKE MY EYES OFF OF YOU LAUTYN HELL IRUTFHOUSE/COLUMBIA)
6	7	7	THE WAY FASTBALL INCLLYWOODS	21	-	6	I DON'T WANT TO WAIT PAULA COLE (MAGGIWARMER BROS.)
9	11	7	CLOSING TIME SEMISONIC (MCA)	22	20	18	WALKIN' ON THE SUN SMASH MOUTH INTERSCOPE)
16	8	7	3 AM MATCHBOX 20 (LAWASTLANTIC)	23	25	9	SEX AND CANDY MARCY PLAYGROUND (CAPITOL)
11	10	7	ALL MY LIFE K-C-6 JOJO (MOJ)	24	19	3	MOVIN' ON MA SHOULD CAMPERSTENTISECOPE:
12	9	6	TEARIN' UP MY HEART 'N SINC (REA)	25	23	7	MAKE IT HOT MODE THE GOLD MADE ASTWEST SEED!
13	17	8	AS LDING AS YOU LOVE ME BACKSTREET BOYS (JAVE)				thes which have appeared on the Hot IDO chart I weeks and have discoold below the loss 50.

HOT 100 A-7

TITLE (Publisher - Licensine Bry) Sheet Music Dist

THE C Publisher - Learning PQ - Short Music On 1998 (Orthograpic, NGAPMS, NGAP) (1998)

ASCAPI WISM 71 BACK 2 GODD (CM) Discharged, BM) Bidmis.

1 International Control of Contro

28 DOOT WANT TO WAS A PHING Schoolings, ACAP THE STREET OF THE STREET OF

Programme Control of the profittion of the programme Control of the profittion of the programme Control of the programme Control of the profittion of the programme Control of the profittion of the profition of the profittion of the profittion of the profit of the profittion of the profit of the p

Billboard.

Hot 100 Singles Sales.

THIS WEBY	LAST WEEK	WEDGS ON	TITLE AFTER LIMPRING PROMOTION LARGE.	HIS WEEK	LAST WEEK	WEDGE ON	TITLE ARTIST INMPRINT/PROMOTION LABELS
			- NO.1 -	38	39	27	SO INTO YOU TAMAS (GROS.)
Œ	3	9	BABY DNE MORE TIME	39	31	26	LOOKIN' AT ME MASE PLAT 15, VT DADDY HAD BOYARDS
2	2	16	HOBODY'S SUPPOSED TO BE HERE	40	55	5	TALK SHOW SHIFT!
3	1	7	FM YOUR ANGEL N KELLY & CELINE DION (INVE)	41	34	34	THE BOY IS MINE
Đ	4	2	HAVE YOU EVER?	(42)	51	32	WHEN THE LIGHTS GO DUT
5	5	16	BECAUSE OF YOU 98 DESPRESS INCOMES	43	41	20	SPLACKAVELLIE PSESSALITAN MERCEDESUA/ACCINIS
6	8	11	TRIPPIN' TOTAL (FEAT, MISSY ELLIGIT) (BAD NOT ARISTIC)	44	52	22	TIME AFTER TIME
7	9	9	GHETTO COWBOY NO THURS FAMILY SATIR-LUSS REPRESS RELATION	45	43	30	COME WITH ME FUTF DAGGY (CIT JAMMY PAGE (EPIC)
9	6	19	LATELY DOWNE (PENGULUM/RED ANT)	46	36	20	STILL A G THANG SHOOP DOGG IND ENVIT PRIORSTY)
6	7	4	GOODBYE SPICE GIRLS (VIRGIN)	47	50	37	MY ALL MARIAN CAREY (COLUMBIA)
16	11	10	LOVE LIKE THIS FARTH EXANS IBAD BOY MAISTAD	48	49	13	MY LITTLE SECRET
ш	10	13	LOVE ME 122 FEATURING MASE ISAD SCYCARISTA	48	42	11	MONEY'S JUST A TOUCH AWAY
12)	15	7	HOLD ME BUSINGS FEW TONE EASIE BY MIT MCTON.	50	56	28	RAY OF LIGHT MOONNA MAVERON WARNER BROS
13	13	12	PUSHIN' WEIGHT ICE CUBE FLAT MR SHORT KHOP (FROMP)	51	44	31	MY WAY
14	17	5	I DON'T WANT TO MISS A THING MARK CHESNLITT IDECCA	52	43	23	GOODBYE TO MY HOMIES MASTER PIND LIMITED SHITT
15	16	10	DOC WOP (THAT THING)	53	45	9	LIFE AIN'T EASY CLEOPATRA IMATERICA, WARRIER BROZ
16	12	7	FROM THIS NOMENT ON SIMALA TWAN IN RECEIVED ASSISTALED	54	54	20	THINGIN' BOUT IT GERALD LEVERT HAS THE STREET
D		1	I WALL GET THERE	55	37	15	JUST THE TWO OF US
Œ	22	14	WHEREVER YOU GO YORES OF THEORY (HID I.A. FIED ANT)	(36)	-	55	SWETHIG MOUT THE WIFE, CORDE IN THE WHIRE THE ELITOR JOHN ISTOCKE TRACK!
9	14	43	THIS KISS FAITH HILL (WARNER BROS. INASHVILLE)	(57)	-	17	INVASION OF THE FLAT BOOTY B***** TOO SHORT (SHORT::NVE)
10	19	13	COME AND GET WITH ME RETH-SWEAT FLAT SHOOP DOOG LLCCTRATEGE	58	45	15	IF I LOST YOU THINKS THE THE THINKS THE THE THINKS THE THINKS THE THE THINKS THE THE THE THE THINKS THE
21	20	14	ALL THE PLACES (I WILL KISS YOU)	50	62	9	LET THE MUSIC HEAL YOUR SOL
22	18	23	THE FIRST NIGHT	60	59	8	DON'T LET THIS MOMENT END
23	21	10	IT'S THE THINGS YOU DO	61	49	15	HOW DEEP IS YOUR LOVE
24	23	12	WHATCHA WANNA DO? MAX FEAT, CHARLE WILSON INC LIMIT PRICEDO	62	64	10	ENJOY YOURSELF A+ ORIGINAL DAVIDS ALL
20	28	7	BELIEVE OHER (WARNER BROS)	63	61	2	ND DOUBT
760	38	2	MORE FREAKY TALES TOO SHORT ISHORT(SING)	64	69	14	
27	24	19	I CAN DO THAT MONTELL JORGAN (DEF JAMINE RCURY)	(85)	-	7	BETTER DAYS WE HAT JON B. PAYDAYLONDONISLA MUSIC SOUNDS BETTER WITH Y STANDUST HOULD/FIGNO
ZE)	30	11	MONTELL JORDAN (DEF JAMMERCURY) CAN'T GET ENOUGH 91 E MAI FEST RAPHE, SAFDE PODELMOTORN	68	70	9	SOMEONE YOU USED TO KNOW COLLIN RAFE (EPIC (NASHVILLE))
29	25	16	WESTSIDE TO LLOCKWOIN EPICE	(87)	-	1	
20	26	24	I STILL LOVE YOU NEXT WASTAN	68	73	76	ANOTHER WAY TEVIN CAMPBELL IDWEST/WARHER BR HOW DO I LIVE JEANN HIMTS NUMBER
31	27	14	THE POWER OF GOOD-BYE	16	71	27	CRUEL SUMMER ACE OF BASE LATING
	-	н		70	67	-	
-	33	8	(DO YDU) WANNA RIGE REEL TIGHT IG PUNISHEST LESSO FLY (THE ANGEL SONG)	70	63	27	FRIEND OF MINE NELLY PRICE IT-NECOVISLANDS DAYDREAMIN TATYANA ALLIMITIWORK STIES
W	32	1	PLY (THE ANGEL SONG) THE MUNICIPAL PROPERTY OF THE PROPERTY OF	02	-	10	IF YOU COULD READ MY MINO
12)	32	22					
32) 33 34	29	22	NORDDY ELSE TYPESE (RCA) WATCH FOR THE HOOK	_	-		
12	-	4	NORDOY ELSE TYPELSE (INC.) WATCH FOR THE HOOK IS REST FOR THE HOOK IN DIACE THAT FAR WAS EVEN BY INC. THAT FAR WAS EVEN BY INC. THAT FAR	73	57	45 26	I'M ALRIGHT/BYE BYE 30 DEE MESSINA (CURB) TURN IT UP (REMIX)FIRE IT UP MISTA ROMMES (LEXTRACE)

Records with the greatest sales gains © 1999, Billboard/RPI Communications and SoundScan, Inc.

Onemotive the general transparent of 1999, 541

Section 14 of 1997, 542

COM Clear Intern. NOTIFicing A Storp, MCOP/18.

20 TRIPPED (Miss Continue) (CACPITA)

20 TRIPPED (Miss Continue) (CACPITA)

CONTINUES, MCORPORA INDA. MCOPPED

CONTINUES, MCORPORA INDA. MCOPPED

CONTINUES, MCORPORA INDA. MCOPPED

CONTINUES (MISS AND MISS A

43 WINDER AGAIN COIN Infecting for The Man. 2807(pol. 2801); 1407 (201

THE Billboard HOT 100.

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RANGO PLYTLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAAL

WEEK	WEBK	2 WISS	WKS CN CHART	TITLE ARTIST PRODUCES SOMEWHITES SAME SAME A NUMBER PRODUCTION CARD. NO. 1	PEAK POSITION	THIS	WEEK	2 WKS AGO	WKS. ON CHART	TITLE **ROBLES************************************	POSITION
				No. 1		58	35	40	1	HOLD ME ★ ◆ BRIAN MCKNIGHT (FEATURING TONE & KOBE BRYANT) POKE & TONE BLIMCKNIGHT S BARNES J. COLIVER J BRINNES K BARNES J. IDJUST (FLIMITIDAN BROBES)	35
₾	1	3	12	D FOSTER ID MARREN	1	(51)	58	63	6	STAND BESIDE ME II GALLIMORE, T MCGRAW (S.A.D/INS) OURD ALBUM OUT	51
②	2	1	16	A CREWFORD M JORDAN IS CREWFORD M JORDANI ISCHOOL OF COMMISSA 12850	1	53	47	53	5	BELIEVE A CHER MITATION B RAWLING IB HIGGINS S MOLEMMEN / BARRY S TORONG (ID (V) 00 WARREST BROSS 44576*	41
1	1	1	11	PM YOUR ANGEL ▲ R. KELLY & CELINE DION RXELLY (R.MELLY) RELIEVE 42557	1	(33)	58	- 57	11	PRETECT FLY FOR A WHITE GUY PRETECT FLY FOR A WHITE GUY FLY FLY FOR A WHITE GUY FLY FLY FOR A WHITE GUY FLY	58
①	4	4	9	BABY ONE MORE TIME MARTINERAM IM MARTIN MARTINERAM IM MARTIN CHOCK WE 42545	4	58	49	43	11	THE POWER OF GOOD-BYE * MADONNA, WORST, P LECHARD IMPONING HOWELDS ICH ID: NO MAKERION 17160-WARRER 1893	11
1	1	1	19	LATELY DIVINE 1HOWCOTT DIVINGS IN BANCEY, C. KELLY) SCHOOL OF PENDUJUM 1531 (FRED ANT	1	(55)	58	49	11	THE REST TOWN OF THE PER PER PER PER PER PER PER PER PER PE	40
6	6	5	16	BECAUSE OF YOU ▲ ■ 9B DEGREES BAQ BLOCKSHI ARNTOR IA BAGGE A BIRGISSON,C MARLSSON,F. TUCKERO ICI IDI MOTOMN 860830	3	(56)	64	61	7	FOR A LITTLE WHILE B GALLMORE ISTROUGH MODRAW IP WASSAR'S MANGEL I WANDINGS CHB ALBUM CUT	56
1	12	12	17	EULLABY ◆ SHAWN MULLINS S MILLINS IS MULLINS OF SMIS ALBUM CUTCOLUMBA	1	(37)	61	66	4	IT'S ALL BEEN OONE S ROCES D LEONED BARENAKED LADIES IS PAGE: BYPIES ALBOH CUT BYPIES ALBOH CUT	57
1	13	13	17	SAVE TONIGHT	8	(58)	60	70	4	WHEN A WOMAN'S FED UP R. KELLY RESULT OF SHELLY RESULT O	58
9	8	7	10	DOO WOP (THAT THING) ● ◆ LAURYN HILL	1	59	26	30	12	PUSHIN' WEIGHT * • ICE CUBE FEATURING MR. SHORT KHOP	26
10	7	8	11	TRIPPIN' ◆ TOTAL (FEATURING MISSY ELLIOTT)	7	60	54	54	6	NO PLACE THAT FAR ★ SARA EVANS OUT OF PLANTAGE THAT FOR MARKET BY THE PLANTAGE THAT FOR MAR	54
11)	16	15	13	HANDS + JEWEL	11	61	55	59	7	ROSA PARKS ♦ DUTKAST	55
12	10	6	33	FROM THIS MOMENT ON # SHANIA TWAIN	4	62	52	46	9	SOMEDNE YOU USED TO KNOW * COLLIN RAYE	37
13	9	10	10	RULANCE IS TWANNAU ANGEL LOVE LIKE THIS FAITH EVANS	7	(63)	63	67	7	SWEETEST THING • U2	63
(14)	18	16	17	E LAMPENDES COMES IT DIVINS S CRAWFORD C EMETE BETWARDS IN RODGERS 10 DIVITION BAD BOY 7811 TAINSTA SLIDE ◆ GOO GOO DOLLS	14	(64)	72	64	10	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY	51
	-	17	19	R CAVALID.000 000 DOLLS II RZEZNIO WWANER BROS ALBUM QUT BINAPED THIRD EYE RUNO	15	(8)	67	65	8	HOLD ON TO ME ★ DREAMWORKS SOUNDINGS CONCEPTENT ### JOHN MICHAEL MONTGOMERY	65
15	19	1/	13	SLIDE IRLANDI DO DODO DOLLS I REZINIO BEANNI DOLLO DO	19	(6)	75	-	2	EVERY MORNING SUGAR RAY SUGAR RAY	66
(16)	14	14	44	THIS KISS A GREATEST GAINER/AIRPLAY	,	(i)	n	82	20	DEAMNE SUGAR RALD KIPHET UNIX AUBUM CUTIATUANTIC I DON'T WANT TO MISS A THING ● ◆ AEROSMITH	1
_		-	_	THIS KISS A SAME REPORT BY COMPAND. FOR THE WAR A RESPONDING THE COMPAND AND A REPORT BY COMPAND. THE OF THE WAR A RESPONDING THE COMPAND AND A REPORT SOURCE AND A REPORT OF THE AREA OF THE AR		68	39	41	14	MISSISTED WARREN (C) (D) (T) COLUMBIA 78952 ALL THE PLACES (I WILL KISS YOU) ARRON HALL	26
1	22	24	7	TRIEF (TRIEFY,T SAVIGE,M NELSON,M BETHA,M FOSTER) MYSE & BLINKY BLINK INTERSCOPT SOUNDTRACK CUT	17	69	59	75	5	M SEAL OLD HE MEAS SAUS WHAT IT'S LIKE FUERI AST FUERI AST	69
18	24	25	7	ANGEL ● SARAH MCLACHLAN P MARCHAND IS MCLACHLAN P MARCHANDI (CHIDI ARISTAWARNER SUNSET IS) W ADWUREPRISE	18	(70)	85	71	6	DEROSS AGAMBLE EVERLAST (E SCHROOM TOMAY BOY ALBUM CUT	70
19	21	20	16	CAN I GET A JAY-Z FEATURING AMIL (OF MAJOR COINZ) ANO JA LIGHT UP 10 SE JAM 56/563 MERCURY LIGHT UP 10 SE JAM 56/563 MERCURY	19	_	-		6	B MALLOUR MCLINTING II LEO R BOWLESI IN MCA NASHNILLE ALBUM CUT	/0
20	25	22	36	ONLY 100 TO A 100 TO MEN A TO THE TO	9	71	74	76	4	HISTRICTIC THOMAS, MISTRICTICS ON LAWA ALBUM CUTATUANTO	71
21	15	21	9	GHETTO COWBOY MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY AMBOOTON AND AMBOOTON CONTRACTOR OF THE PROPERTY OF	15	72	62	68	6	TARGEDER ZWITSCALD, OPKIGNES WILLINGDUR MILDURNED TO DE IN GMAT INSWELLE TEXT TO SERVE AND WILLIE	62
(22)	29	26	17	I'LL BE ★ ◆ EDWIN MCCAIN	5	73	68	62	14	D HUTF F. HELL IS DIAMOND D MORGANI WARNER BROS. (NASHNILLE) ALBUM CUT	33
23	27	29	9	MIAMI ◆ WILL SMITH	23	74)	84	72	5	UNBELIEVABLE M. D.CLUTE DAMARRO NO (A.ANDERSON,) STEELE) M. D.CLUTE DAMARRO NO (A.ANDERSON,) STEELE) M. ARISTA NASHVILLE ALBUM CUT	72
24	20	19	5	I DON'T WANT TO MISS A THING * MARK CHESNUTT	19	75	76	83	9	FATHER OF MINE APALEANS A PALEANS EVERCLEAR APALEANS A PALEANS EVERCLEAR CAPITOL ALBUM GUT	75
(25)	30	27	19	MY FAVORITE MISTAKE SHERYL CROW	20				1	HOT SHOT DEBUT	Т
(26)	31	31	10	THESE ARE THE TIMES ON ABOURD OF THESE ARE THE TIMES	26	76)	NE	₩ ▶	1	I WILL GET THERE ★ 1 JAM LLEWS (0 WARREN) 1 (C) (D) DREAMWORKS 59018GEFTEN	76
(21)	34	39	49	TOO CLOSE ▲ • NEXT	1	n	73	77	4	HEARTBREAK HOTEL ◆ WHITNEY HOUSTON (FEAT, FAITH EVANS & KELLY PRICE) SOULSHOOK KARLIN IC SCHAOLK KARLIN J. SAVAGE) ARISTA ALBUM CUT	73
(28)	32	36	26	GESTED LIGHT OF GESTED LIGHTYS EMISSION REPORT A FORCE MILLER EMISSION AND MEDIT EMISSION OF THE PROPERTY OF	28	78	79	84	10	NEVER THERE JMCOREA (1 MCCREA) CAPRICORN ALBUM CUT MCREUNY CAPRICORN A	78
			100	B GLMORE IN COLLING LIVE 60 RDA ALBUM OUT	1	79	83	86	4	FACED PICTURES ◆ CASE FEATURING JOE JOE (J THOMAS, J	79
29	28	28	15	DISEMBLE SOCIALISM OF SO BCA.ABON OUT HOW OEEP IS YOUR LOVE ◆ DOUBLE SE STITLE SOCIAL TATTLE SOME LIMBOUR ACTRICEMENT OF STITLE SOCIAL SOCI	3	(10)	89	78	20	WIDE DPEN SPACES ★ DIXIE CHICKS P WORLER BOWNERY IS GRESONE CTITOL OF MONUMENT PROTE	41
(30)	36	35	7	CSTURYENE PROCESS (CSTURYENE PROCESS) ROA ALBUMOUT	30	81	82	87	9	HOME ALONE ◆ R. KELLY FEATURING KEITH MURRAY GONLIE KEILLY FEATURING KEITH MURRAY AN ALBAN DIT	65
31	33	36	7	RIGHTON IN LAWFENCE, T. POTTS: ARISTA ALBUM CUT	31	(82)	87	-	2	EX-FACTOR LAURYN HILL LINE O HEL A MICHANIN MITTERMAN MINN SON DOODS DOOR SEED OF CHOOSE DESIGNATION AND SON DOOR DOOR DOOR DOOR DOOR DOOR DOOR DO	82
32)	37	33	24	TOUCH IT ★ JANGHT IJ BNIGHT SCREWFACE, T STANLLIGULDRERG) LID IDI ITI UPTOWN 96297 UNIVERSAL	9	83	78	81	10	ANGEL IN DISGUISE BRANDY BURNES BRANDY STANDARD OF FROM A THEMAN LINE OF STANDS OF STANDARD OF STANDA	75
33	41	47	31	ARE YOU THAT SOMEBODY? TIMBALAND (T MOSLEY,S GARRETT) BLACKGROUND SOUNDTRACK CUTWITLANTIC	21	84	81	79	8	LUV ME, LUV ME ◆ SHAGGY FEATURING JANET	76
34	17	18	13	LOVE ME 112 FEATURING MASE LIMATHMETE LIBRAT-HAUTED KINES MIRETHIS PARKET MI SONORIOL MIRETHAL VINDROSS CO DO MAI BOY PROBABILITA	17	(85)	90	-	2	SILLY HO TUC	85
35	23	23	23	THE FIRST NIGHT A	1	88	80	60	14	HUSBANDS AND WIVES BROOKS & DUNN	36
(36)	40	37	16	ONE WEEK * S ROGERS D LEDNAS DIABS MAKE LADIES IS ROBERTSONS CUID NO REPRISE 1/1/14	1	87	65	69	14	WHEREVER YOU GO ★ ◆ VOICES OF THEORY	36
37	11	11	4	GOODBYE ★ ◆ SPICE GIRLS	п	(88)	91	85	16	IT MUST BE LOVE TY HERNDON	38
(38)	46	50	7	YOU GET WHAT YOU GIVE + NEW RADICALS	38	20	51	56	13	COME AND GET WITH ME ◆ KEITH SWEAT FEATURING SNOOP DOGG	12
39	38	38	11	HARD KNOCK LIFE (GHETTO ANTHEM) ★ ◆ JAY-Z	32	90	96	88	20	R SWEAT, MZ OL SWEAT, L MCCALLUM, OCHO ELERTRA 640805ES HOOCH ♦ EVERYTHING	68
(M)	00.0	MIDA	22	1999 ★ • PRINCE	12	-		- 00	- 20	CELEBRATY SKIN BUOKAN AND F	
(E)	ME-E	CA CA	10	PRINCE (PRINCE) (C. (D) (I) WARRER SPOS. 2188) PLY AWAY \$1 ENNY KRAVITZ	41	91	95	93	17	M BENNOOM IC LOVE E ERLANDSON, CORGANI BYDE POCADE A EASTRALI	82
41)	40	32	16	LXXXXIII (XXXXIII) WIRGN ALBUM CUT THANK U ALL ANNE MADIESETTE	91	92	97	90	10	HOT SHOT DEBUT ***CHARLEST TORKS** **CHARLEST TORKS** **CHARLE	1 86
42	43	32	16	G BALLAFO A MORISSETTE (A MORISSETTE, G BALLAFO) MANEROX ALBUM CUTREPHISE CHANGES A 2004	10	93	71	73	16	WHOSE PLANE TO COMPER WORLD FOR THOSE SAMPLE FOR A SAMONE, WORLD AND AND A COMPTO COCKNOWN NOTICE.	12
43	42	44	7	A SHANLER IT SHANLER O CYANG E HORNSON AMARUSEATH ROW ALBUM CUTWITE RECOPE	38	94	92	=	10	SALCE IN SMITHE WITHERS WE SALTER A MACCONALES ONE (1) ON COLUMBA 79038*	20
(A)	49	45	11	MERGET, LD DOS AS EDGADES GLESS CO. D. IN ARREA AND MILE 23134	4	95	93	91	13	## LITTLE SECRET ★ JOURN ULDIPENSELLSOND (CLIDIN NO. 01.50.50.00F.79036COXUMBIN	9
45)	50	48	21	MACTINA MCBRIDE MACROSCO MOREY TELAMESCANDES MACROSCO MOREY TELA	45	96	100	97	3	A BITTER ENU ★ S CHANCEY C YOUNG ID DOOD, A BEARDS (C) (D) CD(LUMBA OWNSHIPELD 75013	96
(46)	53	51	11	RIGHT ON THE MONEY ALAN JACKSON ESTERAL IC BLACK P. VASSAR (V. ARISTA MISHWILLE ALBUM CUT.	46	97	70	74	10	HTS THE THIRDS FOU DO ★ MIMPHOLINE IMMERING SHAPPH CHOILDINGNED CODE TO SHAPPER 13569	53
1	48	42	12	YOU'RE BEGINNING TO GET TO ME STROUD, CWALKER IT SHAPRED A BAPKER! ICH IDI NO GIANT DIASHWILLD 1715GIFEPRISE INASHWILLD	39	58	58.	-	7	WHATCHA WANNA DO? ★ OCEL CRASS BUR WILSON O SCOTT) WHAT X FEATURING CHARLIE WILSON DELL CRASS BUR WILSON DEL	41
48)	55	55	1	SPIRIT OF A BOY, WISDOM OF A MAN J STROUD, B GALLIMORE A TRAVIS (T BRUCE B BURTINK) OREAMWORKS INASHVILLE ALBUM OUT	48	99	99	58	3	TALK SHOW SHIHI! ★ ■ SHAE JONES B JORDANA CRAWFORD B JORDANA CRAWFORD CT ICI ICO NO SEQTEMBRIVERSAL	59
49	51	53	15	FOR YOU I WILL # AARON TIPPIN PMCMARN A TIPPIN (I WATER MINESTED) CORP CORP CORP CORP	41	100	58	L	13	I CAN DO THAT ◆ 1 85H0P (M, LOFQAN 1 85H0P) 1 CHD (T) DEF JAM 555106 MERCUPY	14
O Feet	ords with	The gree	test any	key and sales gams this week. Createst Galent/Sales and Greatest Airplay are awarded, respectively, for the largest to	oles and ai	play remain	s on the	chart.	Videoclo	averlable. It Indicates relati single available: Gold and Platinum singles are otherwise indicated 🛨 Retail Launch	h

A parallel Moderation (Moderation (Moderat

'98 LATINO SALES SET RECORD

(Continued from page 1)

annual account of the domestic Hispanic record business also confirms a trend first revealed in SoundScan's 1998 half-year Latin distributor sales report released last August. That is, Latin indies no longer are the largest distributor of Spanishlanguage product in the U.S.

Their place has been taken by Sony Discos, whose market share increased from 22.1% in 1997 to 27.9% in 1998. Sony also led the pack in SoundScan's half-year report. By contrast, the indies' market share is plummeting. Their take of

the distributor nie sank from 24.2% in 1997 to 1995 in 1998 Sony, the only self-distributed imprint in the stateside Latin market, helped the distributor share of the majors to continue to migrate

morthword.

Latino majors now distribute 81% of Spanish-language product in the U.S., up from 75.8% in 1997. The increase in major-label distribution nearly coincides with the swoon in market share from 16% in 1997 to 9.9% in 1998 by Fonovisa, the leading Hispanic indie that was involved last year an investigation of alleged payola.

The volatility of market-share performances of the indies and Sony was offset by slight market-share decreases of three major distributors: EMI Music Distribution, down from 19.1% to 18.3%: WEA down from 14.8% to 14.2%; and BMG, down from 9.2% to 8.7%

One major distributor enjoying a market-share gain was Universal, whose parent company, Seagram, acquired PolyGram last year. Universal's 1998 market share of 11.9%-a combined tally of 6% for

the former PolyGram Distribution Group and 5.5% for Universalboosts the label from the cellar of Latino distributors in the U.S. into

sixth place. Latin record executives and retailers attribute the surge in the U.S. Latin industry to a flurry of block buster releases by established

cording artists. Sony Discos president Oscar Llord reckons that apart from the slate of product by big-name artists, the stateside Latin sector grew because the Anglo chains were more actively push ing Spanish-language product. In addition, he notes, there was an increase in

the number of Puerto Rican retailers reporting to SoundScan. Nonetheless, Llord, who says Sony is aiming for a 30% market share in 1999, also opines that the growth rate of the domestic Hispanic industry

will slow down this year to about 10%, because "we are not going to have the flood of superstar releases to the level we had last year.

Given that scenario, Llord says that one of Sony's "main objectives this year is breaking some of our new artists that we've signed and fortify ourselves in the area of special product lines.

Also attempting to score with new artists is WEA Latina VP/GM George Zamora, who says that the U.S. Latin sector should expand in 1999 "by 8% or 9%." Zamora points out that a factor

for maintaining the market untick will be high-grade product that will appeal to bilingual consumers. The competition has been intense,

so the product quality is better than it has ever been," says Zamora. "And the recordings are being directed toward a younger crowd that understands both English and Spanish." Concurring with Zamora is Ana-

maría Ceseña, marketing director of Ritmo Latino, a 28-store chain based in Neptune, N.J., that is the largest Latin indie in the ILS Ceseña confirms that the ILS

Latin industry's 21% spurt in 1998 closely matched the percentage jump in sales at Ritmo Latino. One reason the market is grow ing is that record labels are paying more attention to their product,

Distributor: Latin Albums SONY DISCOS 27.9% 22.1% INDIES 24.2% 18.3% 19.1% 14.8% UNIVERSAL 11 0% 10.6% (includes PGD) Jan -Dec 87% Jan.-Dec.

U.S. Market Share By

says Ceseña. "Look at how many campaigns they're doing to promote their product-they're being much more aggressive on TV, radio, and print ads. And it's not only during big sales periods like Christmasyou see it constantly. And that has had a huge influence on our sales."

SOURCE: SOUNDSCAN

by Theda Sandiford-Waller

APPILY EVER AFTER: Brandy's "Have You Ever?" (Atlantic) jumps 3-1 to become the second No. 1 single of the 1999 chart year. The song is also ranked No. 1 on the Hot 100 Airplay list, with 85 million audience impressions from airplay at 251 stations. The limited-edition single is ranked No. 4 on the Hot 100 Singles Sales chart, selling 400,000 units. Typically, the week after the holidays sees singles sales plummet 30%-50% from the pre-holiday highs. Thus, sales are off by 35%. Singles totals will slip again next issue, quite possibly by a larger margin than 35%, part-

ly because of the terrible weather gripping most of the country. Even though unit sales of "Have You Ever?" were down 13% to 81,000 units, the single's showing is better than most other titles on Hot 100 Singles Sales, where only one title, Too Short's "More Freaky Tales" (Short/Jive), at No. 26, posts a gain, Bullets were awarded to any Hot 100 Singles Sales title that declined less than 25% from the previous week.

This issue, there is no Greatest Gainer/Sales award, because Too \$hort misses the Hot 100. The chart-topping success of "Have You Ever?" is significant because the title topped the Hot 100 without an aggressive sale price and positioning program at retail. In this day and age, this feat is uncommon with-

out the benefit of such programs. Attention anti-singles industry wonks: Here's the proof you've been asking for. It is possible with careful planning and execution to reach the summit of the Hot 100 without giving product away and devaluing an artist in

COUNTDOWN TO 1999: It's really 1999, and 17 years after Prince's "1999" first hit the Hot 100, the single is back for its third chart run. In 1982, "1999" peaked at No. 44. It returned a year later, peaking at No. 12. There has been consistent recurrent airplay of "1999" for years, but airplay picked up during the holidays to signal the coming of the new year. The song received 38 million audience impressions from airplay at 378 stations, enough to re-enter Hot 100 Airplay at No. 33 and the Hot 100 at No. 40. On New Year's Day alone "1999" received 1 638 spins for 17.8 million audience impressions.

Despite the song's age, 2,700 units of the reissued single scanned at retailers' cash registers. Expect a brief chart run this time around. When the single's combined Hot 100 chart points fall below No. 50, it will return

BULLETS BRIEFING: Specialty programming during extended holiday weekends always wreaks havoc, propelling older titles upward on the Hot 100 Airplay and Hot 100 charts at the expense of newer, developing titles. If you peruse the airplay chart, you'll notice some bulleted titles have been on that chart for 30 weeks or more. Among the countdown beneficiaries are Nos. 12, 18, 22, 29, and 52. Several airplay-only titles on the Hot 100 posted audience gains on Hot 100 Airplay but fell in rank, so they didn't earn bullets on the airplay chart. For this issue only, on songs that gain at least 2 million audience impressions, we've waived the policy that dictates radio-only titles must bullet on the airplay list to bullet on the Hot 100. The waiver yields bullets at Nos. 7, 26, 30, 32, 38, 41, 46, 53, 55, 57, 58,

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

U.S. MUSIC INDUSTRY (Continued from page 82)

for 16% of all album sales. In 1997, alternative rock accounted for 106.7 million, or 16.4% of sales. So as a percentage of album sales, alternative rock declined four-tenths of a percentage point, even though it enjoyed a 6.3% increase in total units sold.

Country music albums followed the pattern of alternative rock, with units rising while market share declined. Country albums totaled 72.6 million units in 1998, accounting for 10.2% of total album sales. In 1997, when they totaled 70.7 million units. the genre claimed 10.8% of album

Soundtrack album sales were 8.6% of total album sales in 1998, accounting for 61.5 million units as tracked by SoundScan; heavy metal album sales were 4.1% with 29.3 million units; jazz was 2.5%, with 17.8 million units while classical was 2.3% now

(While SoundScan breaks out album sales by most genres, it doesn't track album sales for the broad category of rock.)

age 1%, and gospel 0.8%.

Market data are determined by Hartsdale, N.Y.-based SoundScan. which collects point-of-sale informa-tion from retail, rack accounts, and other nontraditional merchants for all formats and configurations. The accounts that provide the data gen-erate 85% of U.S. music sales, and SoundScan then projects totals for

the entire U.S. market. In determining annual sales for comparative purposes for the years '98 and '97, SoundScan used its reporting year, which consisted of 53 weeks and ended Jan. 3. But for configuration data and genre data, SoundScan has excluded sales for the week that ended Jan. 3 from this year's data and concluded with the week that ended Dec. 27, making the

comparison a 52-week year for both In contrast, the Market Watch data on page 90 of this issue include sales from the Jan. 3 week, with the totals there based on a 53-week year, thus the discrepancy between the two sets of data.

cate of data

EURO TO SIMPLIFY SALES COMPARISONS (Continued from page 8) of trading using the new currency of promotions over the coming months.

has been a voyage of discovery-for both them and their customers. HMV Europe operates in two countries that are using the euro.

Germany and Ireland. The chain's finance and systems director, John Clark, says, "I'm not sure that it's of interest to anybody in Ireland whether we're doing dual pricing or anybody else is. There's a marked reluctance within the Irish people to bother about something that's not really going to affect them for the next 18 months to two years."

Clark adds, "Let's not forget there are no euro notes or coins around, and the objective of dual display is really to warm people up-to accli-

matize and educate them." He notes that there may be difficulties in that process in the EU's largest market, Germany, where the

deutsche mark is particularly entrenched in the public psyche. At Virgin Megastores, Jo McNicholas, head of product for northern Europe, says, "Virgin Megastores in Austria and Benelux have been

accepting euro transactions since Jan. 1. We're in the process of investing in upgrading systems to introduce dual pricing over the coming months. In Austria, our stores now have the ability to show customers the price of products in both euros and schillings. Belgium will go live in March, with Holland following in April. Upgrading of tills and printers is under way in Benelux and Austria to enable us to introduce dual pricing in these countries by

McNicholas adds that the company will be playing its part in trying to promote the new currency with a series In France, Virgin's flagship Megastore on the Champs Élysées in Paris began displaying dual pricing and accepting payment in the euro Jan. 2. "We have entered the euro very fast to prove to the people that we are

not only proactive in our musical choices and showcases but also with a currency in which we believe," says Virgin Stores CEO Jean-Noël Rein-

Assistance in preparing this story was provided by Rémi Bouton in

WARNER BUYS CHINA (Continued from page 8) director since 1994, has resigned to

pursue other interests, although it's understood that he will continue as a consultant on some label projects

China A&R director Chris Checklev and director of radio/TV promotions James Blandy have left, as have four other staff members, leaving a total of eight.

"Sadly," says Green, "for China Records to continue as a label looking to successfully develop and market new artista, certain operating costs needed to be reduced.

However, he remains optimistic about the label's future: "I expect China's current artists and staff to fulfill their potential within the Warner Music U.K. structure and

look forward to assisting in this. Assistance in preparing this story was provided by Dominic Pride and Mark Solomons.

the eyes of consumers!

™Billboard 200

THE TOP. SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SQUARTS CARDS.

WEEK	WEEK	2 WKS AGO	WKS. ON CHART	ARTIST INTEREST BATTER LANGE CHARACTER LIST PRICE OR COLUMNISM FOR CASSITIECTS	PEAK POSITION
1	2	_	,	NO. 1 DMX representation of the State of th	1
2	8	9	7	THE OFFSPRING ▲ COLUMBIA 69561*111 99 EQV17 960 AMERICANA	2
3	10	14	14	JAY-2 ▲* ADC A FELLAGEF AND SOMEON METCHAY (10 98 EQ. 16.90) VOL. 2 HARD KNOCK LIFE	4
4	3	7	7	MARIAH CAREY ▲* COLUMBIA 69170* (11.98 EQ17.98) # 1'S	4
5	3	1 2	41	'N SYNC A' RCA 67013 LIG 98/18-980 N SYNC	2
8	11	16	6	2PAC AMARQUECATH ROW 90301*WITERSCOPE 119 98/24 980 GREATEST HITS	5
,	2	1	7	GARTH BROOKS ▲* CAPITOL HAGHINGLED 97424 (19 98/26 98) DOUBLE LIVE	1
8	4	1	7	JEWEL & ATLANTIC \$290-VG (10 99/16 98) SPIRIT	3
-	7	6	73	BACKSTREET BOYS A* JOY 41589 110 98/16 981 BACKSTREET BOYS	4
0	16	22	19	LAURYN HILL A' BUTHOUSE 69031-COLUMBATUS SE COLT 7-98) THE MISEDUCATION OF LAURYN HILL	1
ī	9	8	61	SHANIA TWAIN A "NERCURY INASHVILLEI 535003 (10.95 EQ16.95) COME ON OVER	2
2	21	13	3	RUSTA RHYMES A	12
-			58	FE-MODERFEAR #52717859 (11961) 380	-
3	17	17	30	WILL SMITH ▲ COLUMBIA 68583* (10.98 EQ/17.98) BIG WILLIE STYLE	8
4	-	15		BRANDY & * ATLANTIC 83039**AS (10 98/15 98) NEVER S-A-Y NEVER	2
5	24	31	10	VARIOUS ARTISTS POLYGRAN-UNIVERSAL-BAI 416795VRGN (11 98:37 96) NOW	15
6	18	5	3	MYSTIKAL NO LIMIT 43685/WE (11.76/26 98) GHETTO FABULOUS	5
7	13	12	49	DIXIE CHICKS A MONUMENT 6609550NY (NASHWILLD (10 98 EQ 56 91) WIDE OPEN SPACES	10
8	12	11	6	METALLICA ELEKTRA 622991EEG (18 98/24.98) GARAGE INC.	2
9)	31	33	8	R. KELLY & 1/1/15 61625* (19 59/24 98) R.	2
8	19	19	9	SOUNDTRACK INTERSCOPE 90183 (10.98/17.96) THE RUGRATS MOVIE	19
1)	29	32	33	DMX ▲ 7 IL/FT RYDERS DEF JAM 558227*;MERCURY (1098 EQ16 98) IT'S DARK AND HELL IS HOT	1
2	28	29	10	DRU HILL & UNIVERSITY \$24542/924NO (10.98 EQ:17 98) ENTER THE DRU	2
3	26	25	7	WHITNEY HOUSTON ▲ ARISTA 19037* (11 98/17 98) MY LOVE IS YOUR LOVE	13
Đ	33	36	14	EVERLAST ● TOWNY BOY 1236:111 99:36 98: WHITEY FORD SINGS THE BLUES	24
5	22	21	6	SOUNDTRACK & AMERICAN 6537700LUMB A (L) 198 EQ17 981 CHEF AID: THE SOUTH PARK ALBUM	16
	23	20	28	BARENAKED LADIES & REPRISE 46963/WARNER BROS (10 98/16 98) STUNT	3
7	5	3	9	CELINE DION ▲* 550 MUSIC 69523/EPIC (11.98 EQ17 96) THESE ARE SPECIAL TIMES	2
8	27	23	15	GOO GOO DOLLS & WARNER BROS 47058 (10 98/16.98) DIZZY UP THE GIRL	15
9	20	18	9	ALANIS MORISSETTE &* MULTICLE PROSPRING LTDS: 1009017 598 SUPPOSED FORMER INFATUATION JUNKIE	1
0	25	28	7	SOUNDTRACK & DREAMWORKS 50041GEFFEW (11.98/17.98) THE PRINCE OF EGYPT	25
D	47	26	3	WARROUS ARTISTS FOCK-FOLLAGE JAM 55889 (MARROUTH TID 58 EQ.16 90) DJ CLUET THE PROFESSIONAL	25
2	15	10	8	'N SYNC ▲ RCA 87728 (11 9817 98) HOME FOR CHRISTMAS	7
3	35	47	25	BEASTIE BOYS ▲* GRAND RONAL 377169/CAPITOL (1) 98:17.980 HELLO NASTY	1
4	39	30	4	REDMAN DEF JAM SS8945*MERCJRY (1098 EQ16 98) DOC'S DA NAME 2000	11
5	41	54	20	KORN & INVOITAL 69001*EPIC (11 96 EQ16 98) FOLLOW THE LEADER	1
6	37	43	7	METHOD MAN & OF SAM 550002-SHEED BY 111 SHEQ17 SID. TICAL 2000- JUDGEMENT DAY	- 2
7)	56	73	14	OUTKAST A LAFACE PROVINGING TO BRIDGE BUT ACCUPANTS	2
<i>U</i>	30	24	28	SOUNDTRACK A COLUMBIA 69440 (11.98 EQ17.98) ARMAGEDDON — THE ALBUM	1
9)	55	83	42	LIMP BIZKIT FUP 90124/WERSCOPE ITO 98/16 99: 200 THEE DOLLAR BILL, Y'ALL	39
-	32	27	42	SOUNDTRACK A "www.en surest nermos 4666/1/www.nern bross (10 5017 96 CITY OF ANGELS	13
		-			
1	53	59	65	EVERCLEAR ▲* CAPITOL 26903* (10.9815.98) SO MUCH FOR THE AFTERGLOW	33
2	41	46	66	CREED &' WIND-UP 13049 10 98/16 98/ 100 MY OWN PRISON	22
3	49	55	19	ROB ZOMBIE GEFFEN 23212* 110 96/16-961 HELLBILLY DELUXE	5
	34	41	77	SARAH MCLACHLAN &* ARISTA 18970 (10 98/16.98) SURFACING	2
5	60	68	30	EVE 6 ▲ RCA 67617 (10 98/16:98) IIII EVE 6	33
D	81	92	8	VARIOUS ARTISTS POLYGRAM FIGER UM 945966MEPOURT (12 10 (917 10) THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
1	51	51	91	THIRD EYE BLIND ▲ * DERTRA 62012*/DEG (10 99/16 90) ■ THIRD EYE BLIND	25
D	72	79	7	FRIDHITY 50700* (11 96:17 98) WAR & PEACE VOL. I (THE WAR DISC)	7
	83	126	. 4	SOUNDTRACK WARNER SUNSETINELANTIC 83153MG (10.98/17.98) YOU'VE GOT MAIL	49
	43	42	98	MATCHBOX 20 ▲' LANDALANTIC 12721-10 (10:50:17:50 YOURSELF OR SOMEONE LIKE YOU	- 5
	43		.17	HOLE ▲ DGC 25164/0EFFEN (10:98/16:90) CELEBRITY SKIN	9
0	62	78			
0		78 57	10	98 DEGREES MOTOWN 530956110 38 EQ16 980 98 DEGREES AND RISING	52
0 1 2 3	62			98 DEGREES ● MOTIONN \$10995 (10.00 EQ.15.90) 98 DEGREES AND RISING U2 ● ISLAND \$24613 (11.08 EQ.17.90) THE BEST OF 1980-1990	45
0 1 2 3	62	57	10 8	U2 ● ISLAND 524613 (11.98 EQ17.98 THE BEST OF 1980-1990	
1 2	62 68 58	57 56	10	PO STORES - MINOR CONTROL OF THE PROPERTY OF T	45

		=		JANUARY 16, 1999	
THIS	WEEK	2 WRS	WKS ON CHART	ARTIST WHINT A NUMBER OF SHEETING LINES, ENDERSTED LIST PIRCS OF EQUINALISH FOR CASESTELLES	PCAK
57	36	37	37	FAITH HILL & WARNER LINGS (MASHWILLD 4/790/130 SU26 99) FAITH	7
58	48	49	6	PEARL JAM EPC 60752" (11 50 EQ17 50) LIVE ON TWO LEGS	15
(59)	136		,	GREATEST GAINER SOUNDTRACK COLUMNIA 69762 II 1 29 EQV 7-90 THE FACULTY	59
<u>60</u>	89	93	6	VARIOUS ARTISTS FORMY BOT 1258-112 9617 981 MTV PARTY TO GO 99	60
61	46	44	14	SHERYL CROW A MM \$40909 (10.98 (017.96) THE GLOBE SESSIONS	5
62	70	75	34	LENNY KRAVITZ • VPGH 45605 (10 98) 6 900 5	36
63	69	50	19	VARIOUS ARTISTS A COON PROCEDUTE, IOCK IAMS VOIL 4	20
64	77	81	16	SOUNDTRACK @ DEF AM SASSGENMENT BY THE SECRET SEC. SOUNDTRACK & DEF AM SASSGENMENT BY THE SECRET SEC. SOUNDTRACK & DEF AM SASSGENMENT BY THE SECRET SEC	5
65	42	39	28	THE BRIAN SETZER ORCHESTRA A THE DIRTY ROOMS	9
66	66	69	22	EAGLE-EYE CHERRY ● WORK 69439576 (10 96 EQ16 98) DESIRELESS	45
67	64	74	25	MONICA & ARSTA 19013* (10 98/16 98) THE BOY IS MINE	8
68	44	35	57	ANDREA BOCELLI & PRILITS 529207 (10.98 EQ17 98) IIII	35
69	65	65	44	MADONNA & MAYERICK ASSETTMANNER BROS (10 SB/17 98) RAY OF LIGHT	2
70	54	48	33	SOUNDTRACK A: CAPTOL 93402 (10.58/17.58) HOPE FLOATS	4
71	59	53	29	SOUNDTRACK & PLACESPOOND STUMEN RESILEZING 100 SQ 17 SQ DR. DOLITTLE: THE ALBUM	4
72	86	90	8	BONE THUGS-N-HARMONY THE COLLECTION: VOLUME ONE	12
73	71	72	40	RUTHESS 69715-VRELATIVITY (13 96/17 96) THE COLLECTION: VOLUME ONE ALL SAINTS A LONDON 928997/95/AND (10 96 50/15 96/100) ALL SAINTS	40
74	57	66	14	KIRK FRANKLIN COSPO CONTRO TO TANANTIPSCOPE (10 96-17 98) THE NU NATION PROJECT	7
75	82	87	13	CAKE ■ CAPRICORN S28072/MERCURY (10.98 EQ.)6.981 PROLONGING THE MAGIC	33
78	38	34	59	CELINE DION ▲* 550 MUSIC 58851/EPIC (10.95 EQUI7.98) LET'S TALK ABOUT LOVE	1
77	91	88	8	GEORGE MICHAEL A LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
78	75	71	16	EPIC 69635115-98 E0119-96: DIOIES & GEVITLEMENT THE BEST OF GEDINGE MICHAEL SHAWN MULLINS ◆ 5M5 69637-001/mistar-(10-98 E016-98) ■ SOUL'S CORE	54
19	112	124	8	NEW RADICALS MAYBE YOU'VE BEEN BRAINWASHED TOO.	79
®	102	97	8	CHER waterik ands 47:21 (1098)16:98) BELIEVE	80
81	87	80	13	PHIL COLLINS • FACE VALUE AREANTIC 83139/WG (10 98/16 98)HITS SOUNDTRACK •HITS	18
82	73	η	7	OREANWORKS 50050/GEFFEH I 10 98/16 981	73
83	84	91	37	MYA & UNIVERSITY 90166-YHRIERSCOPE (10.98/18.98) MYA	29
64	95	105	16	MARILYN MANSON HOTHING 90273-WITERSCOPE (1) 98/17.993 MECHANICAL ANIMALS	1
85 86	97 52	101	10	SOUNDTRACK ● 007FP 25220 (10.9917.99) SABRINA THE TEENAGE WITCH SOUNDTRACK ▲ 500 MUSIC 6971 0PIC (11.98 10/17.99) TOUCHED BY AN ANGEL: THE ALBIM	71
87	115	117	10	SOUNDTRACK & 100 MUSIC 6897167C(1) 58 CO17 98: TOUCHED BY AN ANGEL: THE ALBUM VARIOUS ARTISTS ARSIN 1900K (10 MUSIC 98) ULTIMATE DANCE PARTY 1999	69
88	99	102	48	SOUNDTRACK A* MAVEROX 46840 WARRER BROS (1) 5617.500 THE WEDDING SINGER	5
89	74	63	61	SPICE GIRLS A* WIGH 45111 (11 99/17 98) SPICEWORLD	3
90	76	61	100	SPICE GIRLS A" WIGH 42174" (10 90/16 98) SPICE	1
91	100	109	14	DEBORAH COX ● ARISTA 19022 (10 96 16 90 50 ONE WISH	72
92	94	100	68	USHER A 1 LAFACE 26043/ARISTA (10 90/16 98) MY WAY	4
93	108	119	43	NATALIE IMBRUGLIA ▲* RCA 67634 (10 98/16 98) LEFT OF THE MIDDLE	10
94	137	153	9	JUVENILE CASH MONEY 53362/LANGERSAL (10 96/16.98) 400 DEGREEZ	36
95	98	89	90	SAVAGE GARDEN ▲* COLUMBIA 67964 (10.98 EQ16.98) SAVAGE GARDEN	3
96	67	60	13	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHAMA TWAIN & MARIAH CAREY ◆ VH.] DIVAS LIVE Enic 66600 (11 96 Eq.17 98)	21
97)	121	130	6	RZA AS BOBBY DIGITAL GEE STREET 12/521-W2 (1) 1 96/17-981 RZA AS BOBBY DIGITAL IN STEREO	16
96	106	103	65	JANET A 7 VIRGIN 44762 (11,9617 9t) THE VELVET ROPE	1
99	80	62	11	VARIOUS ARTISTS ▲ WOW-1999: THE YEARS 30 TOP CHRISTIAN ARTISTS AND SCINGS SPARROW 51686 (15 90 19 90)	51
100	131	136	6	TIMBALAND BLACKGRONDATIANTIC 92813*WG (10.98/16.58) TIM'S BIO: LIFE FROM DA BASSMENT	41
101	78	64	19	ALABAMA A' FOR THE RECORD: 41 NUMBER ONE HITS	13
102	88	82	19	SOUNDTRACK & 30NY CLASSICAL 60891 (11.98 E9)17.980 BACK TO TITANIC	2
103	92	85	7	SOUNDTRACK ● PROMORES (NEWNELD SERVICETTEN TO SETTING) THE PRINCE OF EGYPT—MASHVILLE	85
104	116	121	24	SOUNDTRACK MAYDRICK 46994-WAINER BROS. IS 1 9917 999 THE WEDDING SINGER VOLUME 2	22
105	93	95	7	SEAL WARNER BROS. 46828110.5617.98) HUMAN BEING	22
106	107	118	9	BECK ● BONG LONDINGS 25309/GEFFEN EIG 94F16.989 MUTATIONS	13
107	79	76	56	SQUNDTRACK ▲" SONY CLASSICAL 63213 (10.00 EQ17 MI) TITANIC	1

BILLBOARD YEAR END CHARTS THE ARISTA FAMILY #1998.

TOP 40:

- #1 Pop Label Arista
- #1 Pop Artist Usher (LaFace)
- #1 New Pop Artist Next (Arista)
- #1 Hot 100 Singles Artist Usher (LaFace)
- #1 Hot 100 Single "Too Close"/Next (Arista)
- #1 Hot 100 Singles Artist, Duo/Group Next (Arista)
- #1 Hot 100 Singles Artist/Male Usher (LaFace)
- #1 Hot 100 Singles Imprint Arista
- #1 Hot 100 Singles Label Arista
- #1 Hot 100 Singles Sales "The Boy Is Mine"/ Monica (duet with Brandy) Arista

R&B:

- #1 R&B Label Arista
- #1 R&B Artist Usher (LaFace)
- #1 New R&B Artist Next (Arista)
- #1 R&B Artist, Duo/Group Next (Arista)
- #1 R&B Artist/Male Usher (LaFace)
- #1 Hot R&B Singles Artist Next (Arista)
- #1 Hot R&B Single "Too Close"/Next (Arista)
- #1 Hot R&B Singles Imprint Arista
- #1 Hot R&B Singles Label Arista
- #1 Hot R&B Singles Sales "The Boy Is Mine"/ Monica (duet with Brandy) (Arista)
- #1 Hot R&B Singles Airplay "Too Close"/ Next (Arista)

RAP:

- #1 Hot Rap Label Arista
- #1 Hot Rap Artist Mase (Bad Boy)
- #1 Hot Rap Imprint Bad Boy

DANCE:

- #1 Hot Dance Label Arista
- #1 Hot Dance Imprint Arista
- #1 Hot Dance Club Play Imprint Arista
- #1 Hot Dance Maxi-Singles Sales "The Boy Is Mine"/ Monica (duet with Brandy) Arista

COUNTRY:

#1 Country Artist, Duo/Group - Brooks & Dunn (Arista Nashville)

JAZZ:

- #1 Contemporary Jazz Label Arista
- #1 Contemporary Jazz Artist Kenny G (Arista)
- #1 Contemporary Jazz Album Greatest Hits/ Kenny G (Arista)
- #1 Contemporary Jazz Imprint Arista
- #1 Combined Jazz Label Arista
- #1 Combined Jazz Imprint Arista
- #1 Jazz Catalog Album Miracles The Holiday Album/ Kenny G (Arista)



Bi	lk	X	X	ard. 200. continued January 16	, 1999						
THIS	WEEK	Z WRS	WAS. ON CHART	ARTIST TITLE MATERY AND AND AND LAND, CHARGESTED LIST PRICE ON EQUIVALENT FOI CASSETTECTS	PEAK POSITION	THIS	LAST WEEK	2 WINS AGO	WIS. DN CHART	ARTIST TITLE MINIST HUMBE NORSTHIBUTING LIBEL ISUSQUESTED LIST PINCE OR EQUIVALENT FOR CASSETTUCOS	PEAK POSITION
108	32	145	34	GARBAGE ◆ AUNO SOUNDS BOOLMANTERSCOPE (10 59/16 99) VERSION 2.0	13	153	190	116	38	ANDREA BOCELLI ● PHILIPS 462033 (10 98 EQ17.98) ARIA — THE OPERA ALBUM	59
109 1	18	132	10	FAITH EVANS ● DAD BOY 73016/WHISTA (10.9917.99) KEEP THE FAITH	6	154	175	118	15	DC TALK FOREFRONT ASSESSMENT ISO SWIE 981 SUPERNATURAL	4
(110) 1	12	147	19	MONIFAH UPTOWN 531501/UNINERSAL (10.56):1-90 MO'HOGANY	110	155	190	-	8	MIA X NO LIMIT 53502*/FRORITY (10 96/16 96) MAMA DRAMA	7
111 1	11	123	20	THE TEMPTATIONS @ MOTOWN 530937 (10 98 EQ/16 98) PHOENIX RISING	44	156	RE-E	MIRT	15	A TRIBE CALLED QUEST ● INVE 41638* (10.59)17.98) THE LOVE MOVEMENT	7
112 1	26	149	8	112 ● MAD HOY 73021*MINISTA (10.9%/16.9ft) ROOM 112	20	157	197	175	63	GREEN DAY ▲ REPRISE 46794-WINDER BROS. (10 96/15, 90) NIMROD.	13
	10	110	11	AEROSMITH ▲ GEFFEN 25221 (16.59/21.99) A LITTLE SOUTH OF SANITY	12	158	166	190	18	K-CI & JOJO ▲* MCA 13613* (10 98/16 98) LOVE ALWAYS	4
	23	135	9	BEE GEES POLYDOR MARZOWAN (10 SU FO/17 SH) ONE NIGHT ONLY	89	(159)	197	197	30	VARIOUS ARTISTS RAZOR & TIE 89004 (31 98/17.96) MONSTERS OF ROCK	112
	29	152	9	TOTAL IND 10Y 73020*WRISTA (10 SW16 96) KIMA, KEISHA & PAM	39	160	160	168	11	VARIOUS ARTISTS BEAST SEESISMITAN (10.90/16.90) NEXT GENERATION SWING	105
_		96	10	R.F.M. WARRED DROS 47112*/10 00/16 001	3	181	168	178	10	DIVINE PENDULUM 12325/9ED ANT (10 9616-96) 188 FAIRY TALES	127
	33	155	13	BIZZY BONE • NO THUGSBUTHUSS 1670961ATWITY (10 98/17 98) HEAVEN'Z MOVIE	3	162	127	133	11	DEANA CARTER ◆ CONTO, INSCRIND 21140CAPITOL (10.0974-98) EVERYTHING'S GONINA BE ALRIGHT	57
		104	11	JONNY LANG AM 540984 (10.98 EQ16 98) WANDER THIS WORLD	28	(163)	RE-E	MIRY	11	SHAKIRA SONY 05C05 82746 (10 98 EQ35.98) DONDE ESTAN LOS LADRONES?	131
119		40	10	MANNHEIM STEAMFOLLER MICROM GRAMMANNE 1998 (15 98 15 98) THE CHRISTMAS ANGEL	25	164	180	186	7	VARIOUS ARTISTS WRIN 46796 (12 99/17 98) PURE MODDS II	164
-	-	103	83	TIM MCGRAW &* CURB 77886 (10 98/16 98) EVERYWHERE	2	165	184	185	54	NEXT ▲ ARSTA 18973 (10 9915 98) IIII RATED NEXT	37
$\overline{}$	-		-		H	166	143	148	33	NATALIE MERCHANT ▲ ELEKTRA 62196/EEQ (10 98/16 98) OPHELIA	8
-	\rightarrow	162	32		-	(167)	RE-E	MIRT	21	GERALD LEVERT ● EASTWEST 62261/EEG (10.9016.98) LOVE & CONSEQUENCES	17
122 1	38	173	22	NO LIMIT 500001PRIORITY (11 9617 98) DA GAME IS TO BE SOLD, NOT TO BE TOLD	1	166	183	176	41	SEMISONIC ● MCA 11733 (10 99/16.96) ■ FEELING STRANGELY FINE	13
123	13	107	11	TOBY KEITH MERCURY INASHMULD SSING (ID 16 EQ16 NR GREATEST HITS VOLUME DNE	61	169	186	177	40	EDWIN MCCAIN ● LAVANTIANTIC 82995/NG (10 99/15 98/08 MISGUIDED ROSES	73
124 1	33	98	16	HOOTIE & THE BLOWFISH & ATLANTIC 83136"/MG (10 96/16 96) MUSICAL CHAIRS	4	170	159	165	70	FLEETWOOD MAC & * REPRISE 46702AWARNER BROSS (10 98/17 98) THE DANCE	1
	П		1	PACESETTER PACESETTER		(171)	05.5	NTDY	3	TO CLOCKWORK 69431*EPIC (11.98 FD/06-99) THEY NEVER SAW ME COMING	122
(125)	98	-	3	TYRESE TYRESE	125	172	RE-E	Man .	31	FUEL ● 550 MUSIC 6855/YEPIC (ID 98 EQ16 98) IIII SUNBURN	77
126 1	51	161	15	KEITH SWEAT ▲ ELEKTRA 62262656 (10 98/16 98) STILL IN THE GAME	6	173	RE-E		40	SILKK THE SHOCKER & NO LIMIT 507161/PROPITY (10 9816.98) CHARGE IT 2 DA GAME	3
		163	21	KELLY PRICE ● TARCK \$245161924NG (10 98 EQ16 98) SOUL OF A WOMAN	15	770	85.5		3	FATBOY SLIM SHAT GEORY WATHALWERS (10 90/16 90 BB YOU'VE COME A LONG WAY, BABY	132
	-	120	42	JO DEE MESSINA ◆ CUPB 77904 (10.98/16.96) I'M ALRIGHT	61	175	199	-	25	THE SMASHING PLIMPKINS A VIIGN AND PLIT ON THE SMASHING PLIMPKINS A VIIGN AND PLIT ON THE SMASHING PLIMPKINS A VIIGN AND PLIMPKINS A VIIGN AND PLIMPKINS A VIIGN AND PLIMPKINS AND PLIMPKINS A VIIGN AND PLIMPKINS A	2
		196	6	DJ QUIK PROPILE 19034/14058TA 110 98/16 980 RHYTHM-AL-ISM	53	(176)	RE-E	_	23	MO THUGS FAMILY FAMILY SCRIPTURES CHAPTER II FAMILY RELINION	25
	~	120	_			_	82-6	AIKI	23	MOTHURS 1632/RELATIVITY (10.96/17.98)	-
(130) 1	ŒW	.		ORGY ELEMENTREE 49923/WARNER 690S, 17 98/11/98 CANDYASS	130	\overline{m}	RE-E	NIRT	8	VARIOUS ARTISTS TIME LIFE BOIGLIMADACY (17, 98/19 98) SONGS 4 LIFE — FEEL THE POWER!	118
131 1	_	158	21	FIVE ASSETA 19993 (19 98) 46 98 FIVE	112	(178)	RE-E	MIRT	54	MASE ▲* BAO BOY 73017*WRISTA (10 59/26 98) HARLEM WORLD	1
132 1	-	84	18	ALAN JACKSON & ARISTA NASHVILE 18864110 9816 980 HIGH MILEAGE	4	179	169	171	45	BIG BAD VOODOO DADDY ■ COOLEMELE ROPIONITESCOPE (IN 99/16 98) BIG BAD VOCCOO DADDY	47
(133) 1		188	9	SOUNDTRACK • DIF JAM 558929*M(FDURY (11.50 EQ17.90) BELLY	5	180	196	182	35	JOHN MELLENCAMP ▲ THE BEST THAT I COULD DO 1978 - 1988	33
	-	190	71	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ.16.98) THE GREAT MILENKO	63	(181)	NE	N Þ		KID ROCK (AWARDANTIC 83119/06/7.98/11.99 IIII DEVIL WITHOUT A CAUSE	181
(135)		190	68	MASTER P & NO LIMIT 506597/P90/RTY (10.98/16 98) GHETTO D	1	(182)	85.5		8	SOUL COUGHING SLASH 66800" WARNER BROS. (10 98/16 98) EL OSO	49
136 1		=	12	CYPRESS HILL RIFTHOUSE 69037*COLUMBIA (10 98 EQVI 6 98) CYPRESS HILL IV	11	183	109	94	9	HANSON ● MERCURY \$38240 (13.98 EQ/17.98) LIVE FROM ALBERTANE	32
-	+	_			-	184	187	170	22	DIAMOND RIO ARISTA NASHWILLE 18866 (10 98/16 98) UNBELIEVABLE	70
137 1	53	168	9	DPERIORIX THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX. THE BEST OF JIMI HENDRIX	137	185	144	132	35	LEANN RIMES ▲ CURR 77901 (10 99/17-99) SITTIN' ON TOP OF THE WORLD	3
138 1		137	47	CHERRY POPPIN' DADDIES ▲ MOJO 5308 LUNIVERSAL (10 96:16 90) ZOOT SUIT RIOT	17	186	154	157	13	JOHN MELLENCAMP ■ COLUMBIA 69602* (11 98 6017 98) JOHN MELLENCAMP	41
139 1	19	146	10	MOTLEY CRUE MOTLEY 78000/REYOND (10 96/17.98) GREATEST HITS	20	(187)	NE	NÞ	1	VARIOUS ARTISTS WALT DISNEY 60971 (10 98 Carrette) A BUG'S LIFE SING-ALONG	187
140 1	39	141	59	METALLICA ▲ ' ELEXTRA 621269/EEG (10 96)16 980 RELOAD	1	188	165	159	66	BROOKS & DUNN A' THE GREATEST HITS COLLECTION	4
141 8	5	58	10	NEIL DIAMOND ● THE MOVIE ALBUM: AS TIME GOES BY	31	(189)	NE		1	VARIOUS ARTISTS BEAST 54425MITAR 19 99/15 98) DJ MIX '99	189
142 1	_	127	11	COLUMBIA 69549 (15 98 EQ24 98) THE MOVIE ALBUM: AS TIME GOES BY BLACK SABBATH & EPIC 69115 (15 98 EQ24 98) REUNION	11	190	RE-E		66	PUFF DADDY & THE FAMILY &* BAD 80Y 73012**WRSTA (10 99/17 98) NO WAY OUT	109
	22	_	22	SOUNDTRACK ● ELECTRA 6220L6EG (11 98/17 98) CAN'T HARDLY WAIT	25	4					-
	-	192	10	THE FLYS DELICOUS WINT, 74006/TRAUMA (10 98/16 560 ESS HOLIDAY MAN	144	[191]	RE-E	XIRF	5	PRAS RUFFHOUSE 69516/900LUMBUA110/98 EQ/16/981 GHETTO SUPASTAR	55
-	-		_		-	192	194	-	- 11	TATYANA ALI MULWORK 68656EPIC (10 98 EQ16.98) III KISS THE SKY	106
(I45)	E-ENT	RY	20	JERMAINE DUPRI A 10 30 00 49001**COLUMBA (1) 59 (Q) 6 90: JERMAINE DUPRI PRESENTS — LIFE IN 1.472 THE ORIGINAL SOUNDTRACK	3	193	128 RE-E	128	58	GARTH BROOKS &* CAPTCL INASHWILLD 56599/CAPTIOL (10.98/16.98) SEVENS DEPECHE MODE MUTURIFRESE 471 (OWNSHIR BROS. (17.98/24.98) THE SINGLES B6>98	38
146 1		151	60	MARTINA MCBRIDE ▲ RCA (MASHVILLE) 67516/RLG (10 98/16 98) EVOLUTION	24	194	189	AIRT	57	DEPECHE MODE MUTCREPRISE 471 LOWMENER BROS. (17 98/24 98) THE SINGLES B5>98 KENNY WAYNE SHEPHERD BAND © ROYOUTON 246894MARKER BROS. (10 98/16 98) TROUBLE IS	74
-	E-ENT	_	11	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (ID 96/17 96) BLADE	36						
148 1	-	110	31	BROOKS & DUNN ▲ ARISTA MASHMILLE 18865 (10.98/16.98) IF YOU SEE HER	- 11	(195) (197)	RE-E	_	9	BRIAN MCKNIGHT &* MOTOWN 536216 (10.98 EQ16.98) ANYTIME THE WILLIAMSONS CONT ONCOME IN ACCOMMENSE CONS. INSCRIPTING THE CONTRACTOR OF THE	13
		191	30	RAMMSTEIN ● MOTORISLASH 539901/ISLAND (10 98 EQ16 98) IIII SEHNSUCHT	45	198	RE-E		58	LOREENA MCKENNITT & QUILLAN RONG 46715/WWINER BROS. (10:9816:98) THE BOOK OF SECRETS	17
150 1	74	172	43	FASTBALL ▲ HOLLYWOOD 162130 (10 98 EQ 96 98) ■ ALL THE PAIN MONEY CAN BUY	29	199	RE-E		26	SOUNDTRACK & EPIC 69338 (1) 99 E9917 999 GODZILLA — THE ALBUM	1/
(151)	E-ENT	RY	6	GETO BOYS RAP-A-LOT 46780/WRIGH (11:9617-98) DA GOOD DA BAD & DA UGLY	26	_	-		-		-
152	E-ENT	RY	4	VARIOUS ARTISTS COLD FRONT 6366K-TEL (13 98) 7.98) CLUB MIX 99	152	(200)	RE-E	REF	7	TOMMY 80Y 1267 (11 96/16 98) MTV PARTY TO GO PLATINUM MIX	100
TOP AL	RUM	S A	Z (LI	STED BY ARTISTS)						·	_

Calve 75 Mariah Carey 4 Deans Carter 162 Oter 80

Comp. Pager Oxides: 136 Laps Apr. Deny. 66 Laps Apr. 66 Laps Apr. 67 Laps Apr. 68 Laps

Festball 150
Five 131
Five 130
Five 131
Five 130
Five 131
Five 130
Five 131
Five 130
Five 131
Five 131 Alan Jackson 132 Janet 98 Jay-2 3 Javel 8 Avenile 94

K-Ci & Jedo 158 Toby Keth 123 R: Kelly 19 Kid Rock 181 Kom 35 Lenny Krawtz 62 Mont 35 and 18 a Memod Man 36 Max X 155 Google Michael 77 Google Michael 78 Moving 110 Alama Manoschie 29 Michael Michael 78 Moving 116 Mo

R E M. 116 Rammstein 149 Redman 34 LeArin Rimes 185

The Proce Of Egyl—Individual Section 2012 Process Of Egyl—Narwine 2012 Pro

AMDOUS ANTON'S
A Copy Link See Aug 187
A Copy Link See The Wilkinsons 197 Rob Zombie 43



by Geoff Mayfield

WHAT A DIFFERENCE A WEEK MAKES: The week that includes New Year's Day tends to be one of the year's busier weeks. But coming off the tremendous rush that gift shopping brings to Christmasweek sales, the sums from New Year's week always look pale.

Welk Sales, the sums from new took new only one of the albums itself on last issues chart—the scountrack to "The Faculty" states (50)—manages to low a gain over provised sales. Thus, the filmform of the sales (50)—manages to low a gain over provised sales. Thus, the filmson a gain over the sales of the sales of the sales of the sales of the usually realizes from a 1% gain. By default. "The Faculty" wins the sales of Greatest Gainer award. The only other title that shows a gain is another soundtrack, "Blade," which re-enters at No. 147 with a 1% sales boots following the film's recent home video release.

Aside from those two, every other album on the chart, including the four new entries and 23 re-entries, sold less than they did during Christmas week. To accommodate for this shift, bullets on this issue's sales charts are awarded to the titles that see the smaller declines. If all titles lose sales from the prior issue—as happens on the current Top Country Albums list—the chart has no Greatest Gainer, and the Pacesetter is awarded to the album with the smallest percentage sales drop.

Although the comparison with Christmas week makes New Year's week look anemic—ablum volume is less than half of the units sold during Christmas week (eee Market Watch, page 50)—a comparison with other high-volume shopping weeks shows how bugs stores actually are during the year's final week. The almost 18.9 million units moved during the tracting period that ended Sunday, Jan. 2, in 35% Presidents Day weekerd in Pebruary (13.5 million), and 43% more than Easter week's volume in April (13.2 million), and 43% more than Easter week's volume in April (13.2 million).

The New Year's week volume is even fatter when compared with the sales of non-holiday frames. The week that ended Aug. 16, 1998, for example, moved about 12.8 million copies, while the one that closed March 15, 1998, did just a shade more than 12 million.

FIRST SHALL BE LAST: A quirk of the calendar means that there were actually 63 weeks in SoundScan's 1998 analysis, a phenomenon that has not occurred since 1992, prior to the introducin of Billboard's Market Watch feature. Consequently, this issue's Market Watch cannot post numbers from the same wock of 1998, because the week that included New Year's Day was actually the year'a first tracking week fore more 900.

Out of curiosity, I compared the 1997-68 New Year's week, with the one that justaposed '88 and '98.1 found the most recent one had the better numbers, up 19.6% over the 15.8 million units sold in the week that ended Jan. 4, 1998. Considering the severe weaker that hit mach of the fixit week and Northeast on the weekend of Ann. 2-3, the improvement is significant. Were going to guess, for instance, that not a whole lot of music was sold in Chicago during the first weekend of 1999, as the city dug out from at least 19 inches of snow.

The 248,000 copies sold by current chart-topper DMX fall shy of the 254,000 that placed Cellen Diomos' Lets' Talk About Love's at No. 1 in the Jan. 17, 1968, issue, but every other title in the current top 10 costsell is 1988 counterpart. The runner-up to Diom in last year's sain. 17 issue, for example, was Garth Brooks' "Sevens" with 156,000 units, a mark exceeded by each of this issue's top five albuma. The current No. 10 title by Lauryn Hill stands at 113,000, compared with the 105,500 that put Aque at the same rank in the comparative chart.

WAS DREAMING WHEN I WROTE THIS: You just knew the down of 1989 would bring an endaught of sirplay for the classic Prince that "1999." In my case, it was the second song I heard a New York radio station july when I took an afternoon drive on New Year's Day. All in all, the song garners enough plays to re-enter The Billboard fits 100

(see Hot 100 Singles Spotlight, page 85).
So it's not surprising that the Prince best-of collection "The Hits 1"
and his breakthrough "1999" album, from whence the track hails, both
make their first-ever appearance on 'Dra Pro Ladarp Albums, Atrespectively, Nos. 3 and 6, the two combine to sell more than 37,000
copies. The chart, by the by, asys "Prince" instead of his symbol
because those albums were from the years when you could pronounce

HELP: January's usually soft numbers should see some bumps during the next two weeks. Next issue's charts will show what effect the announcement of Grummy nominations will have on sales. Dur't be surprised if Lauryn Hill's album rises from attention over motion. The following based charts will about the limpact of the roles of the chart of the chart of the chart of the chart of ABC's American Missar Awards. The present of the chart of the char

BROOKE GOES 'LIVE' ON HER OWN LABEL, BAD DOG

(Continued from page 1)

"It has been such an exhilarating and empowering experience," says Brooke, referring to being dropped from Refuge/McA last year and her subsequent decision to start Bad Dog Records, which will be distributed by Koch International. "It's like, 'Duh, why didn't I bink of this five years ago?' Right now, this is the most awesome place to be."

Since Dec. 1, 1998, the 10-track "Jonatha Brooke Live" has been available exclusively at Brooke's World Wide Web site (www. jonathabrooke.com) and by mail order. "I'm checking my E-mail-looking at incoming orders and reading what fans have to say," says the singer! songwriter. "It's truly gratifying. And being in the driver's seat. I see



exactly what's going on. I'm the one I have to yell at. I'm totally responsible to me. There'a no record company president above me. I'm it!" "Jonatha Brooke Live" includes material from her salad days as a member of the Story ("Grace In

Gravity" and "The Angel In The House") along with memorable moments from her two solo albums ("Plumb" and "10¢ Wings"). Brooke's original concent for the

Brooke's original concept for the album was to merge older and newer recordings in a manner that was similar to her live work. "I wanted it to be more raw in sound and approach," she says.

But after many attempts, Brooke realized that this method wasn't working as a studio project. So, for fun, she decided to record nine shows during a tour last summer.

"The original versions were so good as recordings that trying to rerecord them in the studio wasn't special enough," Brooke says. "At that point, I decided to go back and listen to the live tapes. It all sounded so cool, It totally eastured the vibe I had

hoped to capture in the studio."

Once that was decided, Brooke had
the daunting task of picking the
album's 10 songs.

Brooke says the performances

Brooke says the performances determined which songs made their way onto the album. "I was looking for those magical moments," explains the singer, whose songs are published by Dog Dream Musie/ASCAP and

administered through MCA Music. Brooke points to the live rendition of "10g Wings" for one such moment. "It's taken from a Boston show where my whole family was in the

audience. I was both terrified and inspired to sing this song with all of them staring at me."

She also recalls the evening at New

She also recalls the evening at New York's Town Hall when she re-harmonized the classic "Always." Says Brooke, "A song that old, one so lyrically dated, came to life again. Couple that with Gerry Leonard's heavenly guitar work, and you've got something tremendously special."

In addition to Leonard, the album features such talented musicians as Ingrid Graudins, Nick D'Virgillo, Brian Blade, Duke Levine, Mike Rivard, Gerri Sutyak, and Tom Hambridge. Brooke plays bass on two songs ("Because I Told You So" and "At The Still Point").

The set's first single, the noncommercial "Because I Told You So," was delivered to triple-A and college stations the week of Jan. 4.

"She's the queen. She rules. We love Jonatha," says Bruce Warren, PD at WXPN Philadelphia, who has been a staunch supporter of Brooke since her days with the Story. "This



album spotlights her awesome performances and her ability to work in a stripped-down atmosphere." Warren aaya the atation has already added "Because I Told You So"

and will program additional songs from "Jonatha Brooke Live" closer to its retail release. Dennis Constantine, PD at KINK Portland, Ore., calls the album stun-

Portland, Ore., calls the album stunning. "I haven't heard many live recordings that are as powerful as this

'We can't get this album soon enough'

one." he says.

Asked about Brooke's newfound status as an independent artist and label owner, Warren says, "These days, there are so many ways of alternative marketing methods. I believe more and more artists will be doing what Jonatha's doing."

"We are in a very good situation," says Patrick Rains, who manages Brooke. "We have no major-label timetable to follow, which allows us to be much more flexible."

Rains says that once the album is released to retail, it will be available from "other Internet sales sources" besides Brooke's site.

Rains is also looking to nontraditional music outlets. "We are currently in discussion with Starbucks to see about the possibility of selling the CD (in their coffee shops). We'll certainly get the CD into bookstores like Borders and Barnes & Noble,

too, because they've been huge supporters of Jonatha." Brooke, who is booked by Wayne Forte at New York-based Entourage Talent, will embark on a tour in March. At press time, confirmed cities include Dallas, Boston, New York, Philadelphia, Los Angeles, San

Prancisco, Seattle, and Portland. Terry Currier, owner/buyer for Portland-based Music Millennium, says Portland is "Jonatha Brooke central."

"We've always done extremely well with Jonatha," he says. "She did an in-atore for '10e Wings,' and we sold over 200 CDs. Later that night, we set up a stand at her show and sold another 200."

"I put her in the same category as Joni Mitchell: a singer/songwriter who's not afraid to try something new and not afraid of reinventing herself." adds Currier. "And like Mitchell, she'll do this without losing her original fan base." Currier is eagerly awaiting his

shipment of "Jonatha Brooke Live," noting that hardcore fans are telling him that they've already ordered the CD online. "We can't get this album soon enough," he says.



Exclusive Album Reviews Buckwheet Zydeco

Buckwheat Zydeco
"Trouble"
(Tomorrow Recordings)
John Eddie

"Seven Songs Since My Last Confession" (Lost American Thrill Show) Ben Hepner: Dedication Croig Rutenburg, piono (RCA Red Seat)

Ben Hepner Sings German Romantic Opera North German Rodio Symphony Orchestra, Donald Runnicles (RCA Red Seal)

Lynn Miles
"Night in A Stronge Town"
(Roundar)

News Updates Twice Baily Hot Product Previews Every Monday

A new Billiboard Challenge begins every Thursday, This week's champ is the elusive Ratboy.

News contact: Julie Torasko

forosko@biliboord.com

BFI COMMUNICATIONS INC. * Charman Seraid 3. Hebbs * President & CEO John B Babook Jr. Executive Vice Presidents Mark Dates, Robert J. Bowling, Neward Lander * Smoot Vice Presidents Beeging Chillis, 1914 Curran, Am Hallar, Roselies Levett, Craig Reliss * Vice President Glass Hethenan * Charman Ernotius W D. Litseland

Compared to the Part Secretary of the Part S

BILLBOARD JANUARY 16, 1999



Two New Books Capture 'Hoopla' Of Rock, Hollywood Robert Sennett's latest book

books for the new year, Bill Milkowski's "Rockers Jarrhos and Vision. aries," features interviews with 30 of contemporary music's most outspoken and significant figures. Notables such as Keith Richards,

Stevie Ray Vaughan, D CHIRS Wynton Marsalis, and Frank Zappa talk about JATTE S their music and their influences. This collection of probing interviews conducted by Milkowski over the last 20 years gets to the bottom of age-old questions within the music industry. Musicians speak their minds in a wholly uncensored and uninterrupted fashion, focusing on their inspirations and aspirations, their view of the

music industry, its collaborators and critics. Baring the truth, Mílkowski presents the industry's most intriguing and gifted artists, up-close and personal.

"Hollywood Hoopla," has also been added to Billboard's shelves. In his book, Sennett paints a glittering picture of the golden age of Hollywood publicity taking place during the 1930s and '40s. The leg-

endary Hollywood publicity and promotion machine is examined from the views of the studio publicity departments. Hollywood night life, and the

enormous power of the gossip columnists. Packed with fascinating anecdotal material and over 70 never-beforeseen vintage photographs, "Hollywood Hoopla" pro-

vides not only a rich, entertaining history of the silver screen but also of the development of popular taste in 20th-century America

Both books have been widely distributed and are available nationwide in local bookstones

New Math Generation: $3 \times 1999 = 40$

hu Fred Rronson

YOU HAD TO SEE this one coming. In fact, you uld have seen it coming 15 years ago. In one of the most expected chart events of the century. Prince reenters The Billboard Hot 100 at No. 40 with "1999" (Warner Bros.). The original recording garnered enough airplay during the transition from 1998 to '99 and sold enough copies in stores to return to the chart.

This is actually the third chart-ing of "1999." The single first entered the Hot 100 the week of Oct. 30, 1982, ultimately peaking at No. 44. The title reappeared the week of June 4, 1983, this time peaking at No. 12. But even then.

didn't you expect to see the song back on the chart in 1999? And won't "2001: A Space Odyssey" be reissued two years from now The classic version of "1999" had to compete with a

w version recorded by The Artist Formerly Known As Prince and released on his NPG label, "1999 '99," which is what I would have called it, did receive some airplay, especially on morning shows, but not enough to ioin the original on the Hot 100.

The re-entry means that "1969" has been on the Hot 100 for a total of 28 weeks in three chart runs. That makes it Prince's longest-running single, ahead of "The Most Beautiful Girl" (26 weeks) and "U Got The Look" (25 weeks). Because the title has been on the Hot 100 for more than 20 weeks, if it falls below No. 50, it will be removed from the chart. With the novelty of the ne year passing quickly, airplay could evaporate, which would send "1999" tumbling off the chart next issue.

Even if that happens, this is Prince's highest chart appearance since "I Hate U" went to No. 12 in 1995. He has 31 top 40 hits, but "1999" was already included in

that total, so it does not increase with this re-entry hile, everyone should be scrambling to release a song about the year 2000. Swedish girl group Popsie has the edge, with an infectious ditty titled "Year 2000" on its current EMI Sweden album. I would issue it as soon se nossible

> EVER, SAY EVER': Brandy scores the second pop No. 1 of her career-and the first on her ownas "Have You Ever?" (Atlantic) succeeds R. Kelly & Celine Dion's 'I'm Your Angel" (Jive) after that single's six-week reign, "Ever" is the ninth No. 1 for Diane Warren. ending her tie with Carole King for third place among female songwriters with the most chart-top-

pers. Warren is now tied with Madonna for second place. The leader of the pack is Mariah Carey with 12. Brandy's good fortune is only half of Warren's happy news this issue. The only debut on the Hot 100 is her song "I Will Get There," recorded by Boyz II Men for the DreamWorks soundtrack "The Prince Of Egypt." That other princely single "When You Believe" by Whitney Houston and Carey has just become commercially available.

As' IF: You can find George Michael & Mary J. Blige's remake of Stevie Wonder's "As" only on the rt version of Michael's greatest-hits collection on Epic. But R&B radio stations have discovered it anyway and are giving it enough airplay to entitle the song to a No. 77 debut on Hot R&B Singles & Tracks, Now we'll see if domestic airplay will lead to a domestic

Veteran radio reporter Frank Saxe joins Airplay Monitor in New York as writer/reporter. He will contribute to all four Monitors with a special emphasis on enhancing Airplay Monitor's coverage of business and regulatory news.

Previously, Saxe worked for the trade publication, Radio Business Report. In this position, he covered radio topics

from a Washington perspective including the FCC, Congress, and the Justice Department. He also wrote a monthly radio advertising column. Saxe spent several years in radio broadcasting in Albany as a news reporter/anchor for news/talk WKOW-AM and as a

state-capitol reporter for news/talk WCBS-AM. Saxe replaces Dana Hall, who was previously promoted to man aging editor of R&B Airplay Mon-

Bob Allen has been named boxscore/talent touring database manager for the talent and touring division of BPI Communications. His responsibilities include compiling boxscores for Amuse-

ment Business, Bilboard, and Hollywood Reporter. In addition, he will maintain the talent/touring database and tracking touring information for Amusement Busi-

ness, Bilboard, and Billboard Online. In this new position, Allen reports to Linda Deckard, managing editor of

Amusement Business. A BPI veteran, Allen has been working as an administrative secierant in Nachville Print to that, he was an entertainer at Busch Gardens, the Old Country

in Williamsburg, Va. Allen graduated Texas A&M University with a B.A. in music education.

Music & Marketing Seminar Essex House . New York City . April 8, 1999 Billboard International Latin Music Conference & Awards Fontainebleau Hilton • Miami Beach • April 20-22, 1999 Billboard Dance Music Summit Sheraton Colony Square • Atlanta • July 14-16, 1999 Billhoard/Airplay Monitor Radio Seminar & Awards

Fontainebleau Hilton • Miami Beach • October 7-9, 1999 Billboard Music Video Conference & Awards Loews Santa Monies Beach Hotel • Santa Monies • November 10-12, 1999 For more information, contact Michele Jacangelo Quigley at 212-536-5002

> Visit our Web site at http://www.billboard.com Contact Sam Bell at 212-536-1402/1-800-449-1402. E-mail: sbell@billboard.com

VEAR-TO-DATE OVERALL UNIT SALES YEAR-TO-DATE SALES BY ALBUM FORMAT 786.602.000 840.157.000 (UP 6.8%) AL RUMS 651.978.000 728.268.000 (UP 11.7%) CASSETTE 111 889 000 (DN 16 9%) SINGLES 134 624 000

18.869.000 LAST WEEK 40 918 000

> CHANGE DOWN 53.9%

HIS WEEK 0

CHANGE NA

ALBUM SALES THIS WEEK 17.327.000 LAST WEEK 38 584 000

> CHANGE DOWN 55.1%

HIS WEEK 0* CHANGE

SINGLES SALES THIS WEEK 1.542.000

504.602.000 593.176.000 (UP 17.6%)

133.179.000 (DN 8.8%)

1.913.000 (UP 34.3%)

145.952.000

1.424.000

LAST WEEK 2.334.000 CHANGE

DOWN 33.9% HIS WEEK

0* CHANGE

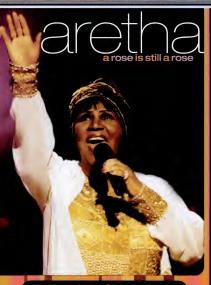
* Due to discrepencies in the SoundScan reporting years, there is no corresponding data available from 1997.

DISTRIBUTORS' MARKET SHARE INDIES EMD UNIVERSAL TOTAL ALBUMS 17.6% 15.6% 15.1% 13.5% 11.1% 10.1% CURRENT ALBUMS 16.9% 17.8% 15 9% 12.8% 16 1% 10.4% 10.3% TOTAL SINGLES 13.8% 7.8% 15.2% 9.3% 41.1% 7.7% 5.1%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY



"One Of The Five Best Albums Of The Year!"



Nominated for 4 Grammy Awards

Including:

Best R&B Album

A Rose Is Still A Rose

Best Female R&B Vocal Performance

"A Rose Is Still A Rose"

Best R&B Sona

"A Rose Is Still A Rose"

The triumphant continuation of a remarkable year in which she stole the show at both The Grammy Awards and VH1's Divas Live... and delivered one of the most acclaimed albums of her career:

"This is Franklin's most rewarding album in more than two decades. The gueen's long reign continues!" -Time Magazine 12/21/98

"What DIVA really stands for: Divine Incomparable Virtuoso Aretha." -Entertainment Weekly 1/1/99

"She really is the Queen Of Soul, First, there's the sheer health of her voice, life surging through it with enough power to make her almost a monument, the vocal equivalent of the Grand Canyon. If I were less inhibited I would have jumped from my seat about a dozen times, screaming her name." -Wall Street Journal 12/9/98

"★★★★. With the first note of A Rose Is Still A Rose, Aretha Franklin serves notice that her 30-year reign as Queen Of Soul isn't about to end. After all this time, this rose remains in full bloom." -USA Today 3/10/98

** * * . Subtle and sexy, a miraculous immersion in hip-hop gravity, flow and humor by one of pop music's greatest living singers. This is what becomes a legend most." -Rolling Stone 3/19/98

"A vocal tour de force, unleashing Ms. Franklin's impro-visatory genius. There is anguish in her voice and tender eroticism; she sings with determination and fury and the transforming power of passion linked to virtuosity." Jon Pareles, New York Times 4/5/98

"The achievement of A Rose Is Still A Rose is as much cultural as personal. At its heart is Aretha Franklin's voice. Its power is so ineffable that no one has ever satisfactorily described it in words. All her great performances are infused with suffering, and all her suffering is infused with joy. And no sentient human can resist that freedom.' -Robert Christgau, The Village Voice 3/17/98

"The Queen Of Soul Still Reigns!" -Newsweek 3/9/98

Nominated for four 1999 NAACP Image Awards for A Rose Is Still A Rose.

It will lead to her brand new hit. "In The Morning" b/w "The Woman" from A Rose Is Still A Rose.

ARISTA

A LOST ART RETURNS TO LONDON



THE ART OF CALM, UNOBTRUSIVE SERVICE, ONCE ENJOYED BY GUESTS AT THE GRAND HOUSES OF ENGLAND. NOW ENJOYED BY GUESTS AT THE LANESBORD GH, HYDE PARK CORNER. AN ELEGANT RESIDENCE, WHERE A PERSONAL BETLER WILL CARRY OF THE ART OF SERVICE GRANTS JUST ONE CONCESSION TO THE WORLPH WORLD: STATE OF THE ART TECHNOLOGY. IN EACH GUEST ROOM, HAND-MAPE PERIOD FURNITURE CONCEALS A WEALTH OF MODERN GREATURE COMPORTS. FOR THE DISCERNING TRAVELLER, THERE IS NOW JUST ONE LONDON ADDRESS.

THE LANESBOROUGH

ROSEWOOD HOTELS & RESORTS

TEL: 0171 259 5599 FAX: 0171 259 5606 EMAIL: info@laneborough.com

HYDE PARK CORNER LONDON SWIX 7TA